Linking Improvisation to Cultural Context: Bringing a Jazz Drumming Aesthetic to the Music of Diverse Cultures

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An exegesis, submitted in partial fulfilment of the requirements of the degree of Doctor of Musical Arts. This submission comprises a folio of creative work including three compact discs.

I hereby declare that this submission is my own work and has not been submitted for a degree or diploma in any university. To the best of my knowledge and belief, it contains no material previously published or written by another person except where due reference has been made in the exegesis itself.

Frank Gibson
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Acknowledgments

Thank you to my exceedingly skilled musical collaborators. What a joy and a privilege to play with those who are dedicated and excel at their craft. Their musicianship and improvisations provide a firm foundation, forging a connection that inspires beyond words.

My appreciation to Otago University, especially Rob Burns and Henry Johnson for their support and encouragement to push the boundaries and ‘go beyond’.

As always, thank you my dear Rosie for your loving support.

Abstract

This exegesis explores how differing musical languages can be used in collaboration to create new stylistic interpretations, whilst retaining distinct music-cultural voices. Through this research I will advance the field of performance-led research with an original contribution to knowledge and performance, and demonstrate, through the accompanying recordings, the jazz drumming aesthetic in relation to the performance, improvisation and the music of three very different musical cultures: Indian classical, Chinese classical, and Western art music (specifically chamber music). I examine notions of tradition, authenticity and hybridity through collaboration with musicians from the above-mentioned musical cultures. The compositions and performances contained within this research delve into improvisational approaches within and between musical cultures, and how they relate/react to the focus on improvisation and individualistic composition techniques found in jazz. My collaborators retained traditional instrumental tunings, harmonies and aesthetic approaches, while collaborating with jazz drums (kit). This ensured that the voices of the non-jazz musicians were given equal importance as the jazz voices. In particular, this research explores opportunities of cross-cultural and intercultural musical expression, and the unique musical stories that may arise from embracing an open musical discourse.

Prelude

Since my first performance in the Auckland Town Hall playing a drum duet with my father, and playing with my teenage band, the Juvenolians at age 10 (Bourke, 2013; Dix, 2014), I have lived and breathed music. I began playing professionally at the age of 18 and have played professionally ever since. I have enjoyed a vast career, which has taken me around the world. As a drummer I have an unparalleled local and international performance profile, which has shown my ability to play a range of musical genres. I continue to be sought after both here and overseas. With over 60 years of playing music since I first stepped onto the stage at the Auckland Town Hall as an 8-year-old, I have made a contribution to New Zealand music, for example I formed the first New Zealand jazz-rock band (Dr Tree), the first New Zealand jazz-funk band (Space Case), and also instigating and playing on many seminal New Zealand jazz recordings.

I have played at concerts, clubs, and festivals in New Zealand and around the world, playing pop, rock, country, R&B, jazz funk, jazz rock and all styles of jazz music: early, swing, bebop, hardbop, modern and free. I have played across musical genres with a wide variety of artists including Leo Sayer, Dusty Springfield, Dione Warwick, Diana Krall, Rick Wakeman, Milt Jackson, Ronnie Scott, Sonny Stitt, and Charlie Byrd. I have played on over 200 albums, on over 250 radio programmes (BBC-UK, Europe, USA, ABC-Australia, New Zealand), and I have enjoyed being the first call drummer for sessions in NZ and in the UK when resident there, playing on countless TV shows and specials. In NZ I have won Rock Record of the Year, won Jazz Record of the Year 3 times, played on 10 other award-winning albums, and in 1983 was inducted into the Avedis Zildjian Hall of Fame. I have become part of New Zealand music history, as did my father who had the first New Zealand rock band, Frank Gibson's 'Rock 'n' Rollers' (Bourke, 2013). A summary of a few highlights below gives an idea of the breadth of my contribution to music, but in a career that spans over 60 years, these highlights are just a drop in the ocean:

- I formed and led the first New Zealand Jazz Rock band, Dr Tree, with the debut album *Dr Tree* (1976) winning New Zealand Music Awards for Best New Artist of the Year and Recording Artist/Group of the Year in 1976.
- I played percussion and drums on the soundtrack to the first New Zealand colour feature film, *To Love a Maori*, recorded in the lounge of pioneer New Zealand filmmaker, Rudall Hayward (while watching the film) (1972).
- In 1980, I formed New Zealand's first jazz-funk band Space Case (3 albums recorded 1981, 1983, 1985 and re-released in 2008).
- I played for a Royal Command Variety performance and played the Opening of the New Zealand Commonwealth Games (Auckland 1990) along with Chris Thompson and Sir Howard Morrison.
- Some of my drum tracks, especially 'Dr Tree' (NZ) and 'Paz' (recorded in the UK) tracks are revered by many international DJs, such as DJ Shep and DJ Vadim (see Discography for details).
- During the 1980s, when visiting artists came to New Zealand, I was first call New Zealand drummer for their groups. I continued this prestigious backing position when I was lecturing fulltime in Australia at Edith Cowan University (Dix, 2014). I also recorded with many of these artists on my award-winning (NZ Music Award for Jazz Record of the Year, 1982) album *Parallel 37* (1980-81), rereleased (2008) with previously unreleased tracks, including the last recorded tracks of renowned guitarist Emily Remler before her untimely death. I also played on Don Burrow's album *The Tasman Connection* (1976), an Australian and New Zealand musical collaboration.
- Roger Marbeck (Ode Records) has been re-releasing a series of seminal NZ jazz recordings. The one common denominator is I play on all of them.
- I have played on five of Alan Broadbent's albums in Los Angeles and three in New Zealand. Broadbent is a New Zealand jazz pianist, arranger and composer best known for his work with Woody Herman, Chet Baker, Charlie Haden et al. He has won two Grammys for arrangements he did for Natalie Cole ('When I Fall In Love' duet with Nat 'King' Cole', 1999) and Shirley Horn ('Lonely Town' with Charlie Haden Quartet West, 2000).
- I have taught many of New Zealand's renowned drummers in my private teaching practice and at University level, including Michael Franklin Browne

(Pluto), Paul Roper (The Mint Chicks), Paul Russell (of Supergroove, Bic Runga, Eight, Che Fu and currently Stomp), Aidan Bartlett (Midnight Youth), Ricky Ball (Hello Sailor), Luke Casey (of Eye TV and The Relaxomatic Project), and Ben Van der Wal (Madeleine Peyroux, Rufus Reid and Ernie Watts), to name just a few.

- In 1979, I played on Britain's first digitally-recorded, direct-to-disc single record at Abbey Road Studios with the Morrissey-Mullen band (commissioned by EMI, see Discography for details). I played regularly and recorded with this band who were one of the first UK jazz funk bands.
- I played on Lonnie Donegan's (1978) album *Puttin on the Style*, along with Elton John and Brian May. Lonnie was known as the "King of Skiffle". *The Guinness Book of British Hit Singles & Albums* (Roberts, 2006) states that Donegan was one of Britain's most successful and influential recording artists before The Beatles.
- I played on three of the first four tracks of the Walker Brothers' (1978), Album *Nite Flight* recently discussed in the documentary *Scott Walker: 30 Century Man* (2006) by Brian Eno and David Bowie, among others, as being a seminal recording influence of avant garde rock. This album has a cult following.
- I recorded and played concerts with Rick Wakeman (from Yes) in the UK and Europe in 1979.
- I completed BBC television shows and world tours with Leo Sayer, Dusty Springfield, and David Essex, among others (1977-1980).

Being immersed in music and the music world from a young age, has led me in many musical directions. All that I have learned from music and the accomplishments I have made in music has led me to undertake this musical, improvisational and intercultural exploration. My interest in the creative possibilities of cross-cultural collaboration and pursuing this research are part of an ongoing creative and collaborative exploration that began in the early 1970s with the jazz-rock fusion of Dr Tree and the later jazz-funk fusion of Space Case. These explorations have continued to develop through the course of my career as I have come into close

musical contact with a range of diverse individuals and musicians in New Zealand and across the world.

My musical journey has encompassed musical collaborations based on the diverse musical and cultural backgrounds of my collaborators. Core to the development in these collaborations is a negotiated shared musical language that not only respects that diversity, but that also uses that diversity to broaden and enrich the music, my musical understandings, performance and perceptions. The creative possibilities of negotiated collaboration and developing a shared language whilst retaining distinct and diverse voices in conjunction with independence and individuality opens new musical possibilities and ways of making music together. These new possibilities build on the individual and collective voices coming together as an individualised unification that promotes self-determination and provides and unleashes a creative challenge and process.

Music is part of my being and my life blood, and as a musician, and in particular a jazz musician, I have new stories to tell – to go beyond what we know, to exceed my reach by seeing through the eyes of those who bring a different way of seeing and playing, and to create new stories.

Chapter 1: Introduction

1.1 Introduction

This exegesis investigates how jazz-based improvisation might enable new collaborations between artists of culturally diverse examples of music. These collaborations will be expressed by linking jazz-based improvisation to each cultural context in both recordings and performance. This performance-based research explores the possibility of a broader, freer approach that does not usually occur within the strictures of jazz, Western art music, or Chinese or Indian classical music traditions (the musics explored in the study). The central thesis in this research seeks to examine how differing musical languages can be used in collaboration to create new stylistic interpretations, whilst retaining distinct music-cultural voices.

The concept of 'discourse in music' (see Leeuwen, 2012, p. 320) provides a base for these collaborations and I elucidate this concept through the recordings and performance presented in this research. A central consideration for these collaborations is the retention of each distinct cultural (musical) voice, using (in the case of the Chinese and Indian collaborations) traditional tunings and instruments so that the integrity of the musical voice is heard within the discourse, rather than leading to a fusion of styles. Through this research I will advance the field of performance-led research with an original contribution to knowledge and performance, and demonstrate, through the accompanying recordings, the jazz drumming aesthetic in relation to the performance, improvisation and the music of three very different musical cultures: Indian classical, Chinese classical, and Western art music (specifically chamber music). From the intrinsic framework of American jazz to the music of the abovementioned cultures, the compositions and performances on the accompanying CDs will:

- Contrast and demonstrate the inter-connections between Indian classical music's collective-idea creation and jazz music's improvisational individualistic composition.
- Explore the harmonic interplay related to the Chinese philosophical idea of the five elements, while retaining the traditional tunings of the Chinese

instruments so that their traditional voice is heard within the improvisational dialogue.

- Explore the improvisational elements, inter-connections, and intersections of jazz roots and traditional European harmony.

Music continues to evolve differently in diverse cultures, impacted by a wide range of geographical and social aspects. Thus, as an ever-evolving art form, there will always be areas of further exploration possible. In this research I aim to explore how music from different parts of the world can blend with the rhythms, textures and melodic content of jazz drumming.

Improvisation as a topic of research across musicology has been examined primarily from the point of view of theory and analysis (see for example, Agawu 2008; Berliner, 1994), or in terms of specific performance practices (for example, Mehegan, 1964; Monson, 1996). In comparison to these approaches, there has been a relative scarcity of research on improvisation in relation to its cultural context (Bailey, 1992; Monson, 1996; Nettl and Russell, 1998), despite the relationship and positioning of improvisation in relation to the musical processes inherent in different cultures (Becker, 2000). As will be explored further in Chapter 2, the examination of improvisation practices between cultures, or using two different musical genres/improvisational systems in studies of improvisation is rare. To date, relatively little of depth has been studied and published on improvisation in an intercultural context (Físchlín and Heble, 2004, p. 21). My research here undertakes to fill some of that gap by investigating the interplay possible when musicians of different musical cultures compose, improvise and create music together.

1.2 Research Design and Scope

This project aims to explore the possible discourse between jazz drumming and the music of other cultures and genres through the connections that occur in the course of improvisation. I propose an amalgamation of improvisational jazz drumming with the music and traditional instrumentation and tunings from different musical cultures that preserves the distinct voices brought to improvisation and

performance, but also creates a new musical whole and framework for the discourse in music. This project culminates in a practical and creative outcome of the composition, and three recordings and one performance using improvisational language with, in general terms:

1. American Bebop-based Jazz
2. Indian (Hindustani) Classical Music
3. Chinese Classical Music
4. String Quartet and Bass in the Western Art Music tradition

(A discussion of these genres and why they were chosen can be found in chapter 2)

This project also explores improvisational language and how this can be utilised in the development of new musical material. I maintain that in the experience and process of improvising new musical relationships and processes are created that shape the music. Therefore, I posit that this project is not a fusion of jazz and world music but an exploration of improvisation and the joining of distinct aesthetic genres.

This exegesis provides a record and analysis of the creative process providing an exploration of the ideas and influences, which inform, interact with, and inspire the process, performance and musical background. It is a critical and reflective review of the cultural and jazz improvisation matrix that provides a framework for the musical work and attempts to articulate the inter-connections and underlying theoretical and performance underpinnings in jazz drumming improvisation and classical music from three disparate musical cultures.

The discussions that occurred with the performers during the course of rehearsal and recording, and the musical performances themselves are central to the research undertaken for this exegesis. They bring to the fore an awareness and elucidation of the historical and current cultural and personal background of each of the performers. The awareness arising from the discourse was engendered in the musical form, structure and function forming the conceptual context of each of the compositions and improvisations.

Thus, a range of material and approaches were used to contribute to and inform this exegesis, including, audio recordings of discussions, audio diary/journal recordings,

video recordings of the creative process, CD recordings inclusive of liner notes, literature and music discography review.

1. 2.1 Conceptual Framework

The research design of this project is based on four distinct ideas:

1. New Zealand as a multicultural society, which is reflected in the performance practices undertaken in this research.
2. The notion of tradition as it relates to the genres collaborated on in this research.
3. Intercultural musical collaborations.
4. Hybridity in musical performance.

Each of these will be discussed in turn below.

In our dynamic society, cultural diversity is a reality and can be an enriching experience offering exploration opportunities beyond traditional Western musical practices. Sociologist and phenomenologist Alfred Schutz (1977) recognises that individuals are limited by the cultural past and background both consciously and unconsciously; he terms this the collective memory and the limit of historicity. Schutz (1977) explains that musicians are limited when they approach a piece, even an unknown piece, by using a historically predetermined approach based on their previous musical experiences. However, rather than limiting the musical experience, this project views cultural background and capital as creating a musical relationship that enriches the piece and the process, opening up areas previously unexplored, and creating something novel in the present out of the past experiences.

Throughout New Zealand's history there have been a wide variety of different cultures influencing aspects of New Zealand society (see for example, Belich, 2001; King, 2004; Sinclair, 1991). The increasing globalisation of society during the twentieth century, and the growth in immigrant populations in New Zealand, has led to society entertaining the concept of New Zealand as a multi-cultural society (Patman & Rudd, 2005). In the twenty-first century, this burgeoning multi-culturalism of New Zealand society has opened up new avenues for collaborations and conversations among artists.

These multi-cultural influences have naturally extended to New Zealanders music-making and performance, as can be heard, for example, on Murray McNabb's album *Astral Surfers* (2009). Jazz in New Zealand has long had multiple cultural and aesthetic influences (Bourke, 2010; Ward, 2010, 2012; Meehan, 2017), and New Zealand jazz musicians have been fascinated with how other these other aesthetic influences can combine with jazz. In my own work I have been intrigued by a wide variety of musical cultures and how they can combine with jazz. This research is a further exploration of three cultural and aesthetic influences (Indian and Chinese classical traditions and Western art music) and how they can combine and converse with jazz in the course of performance.

Traditions are central to the human condition, and, as Hobsbawm and Ranger have noted, humans continually create traditions (Hobsbawm & Ranger, 1992). Traditions, and the creation of traditions, are also central to all musical cultures, for example the rise of the tradition of the score as a set document, excluding improvisation in Western piano fantasias. Some traditions are centuries old, such as some of those in the Chinese and Indian musics featured in this research, and some far more recent, such as jazz improvisation (Hobsbawm & Ranger, 1992). Further, some musical traditions, such as those involved in western art music, have reinvented traditions as found in the 'historically-informed performance practices' (or HIPP), by using historical documents and instruments to recreate particular styles and performance practices (Butt, 2002). The notion of tradition, and playing with musical traditions forms the second point of my conceptual framework. Through the live-recorded performances, my collaborators and I consider ideas of tradition, and how those change or remain the same through the musical discourse.

Bringing together the ideas of multi-culturalism and tradition is the concept of intercultural collaboration. Intercultural collaborative research can be defined as both cultures having equally valid input on research, with an emphasis on respecting each culture and what it can bring to the collaboration (Black, 2015; Burnard, Mackinlay, & Powell, 2016). Intercultural collaboration can take many forms. Centring these ideas on jazz, intercultural forms can range from jazz musicians from

different cultures (see, for example Lomanno, 2012; Wilson, 2015), to jazz musicians collaborating with musicians from differing cultures and differing musical traditions, such as those seen in the recordings of the Mahavishnu Orchestra, John Mayer and Oregon, Hiroshima, the Max Roach Double Quartet, and Bill Evans with the Symphony Orchestra (see Discography for details). Within this research, intercultural collaborations take the form of a jazz musician collaborating with musicians from different musical cultures and aesthetics. Using jazz as the base aesthetic and form, I explore the possibilities of discourse with other musical aesthetics that does not prioritise the jazz aesthetic over the other musical aesthetics and respects the traditions of my collaborators. While there is the possibility that using jazz as the primacy gives it an unequal weight in these collaborations the fact that I am a drummer means that my jazz aesthetic is not imposing tonal harmony or melody on my collaborators who are playing tonal instruments from other traditions. By doing this I aim to create a hybrid music that is both jazz and not jazz.

Hybridity in music is, as Goldschmitt suggests, "a concept for describing musical mixtures that are explicitly enmeshed in identity politics" (2014). Jazz is, of course, a well-known example of such hybridisation (Porter, 2004), and as noted above jazz musicians and composers collaborate with many musical cultures, thus encouraging further hybridisation. Despite the negative connotations many hybridity projects have had regarding the notions of authenticity, power imbalances, and cultural self-determination (Born and Hesmondhalgh, 2000; Frith, 2000; Goldschmitt, 2014), more recently it has been realised that there are potential benefits of hybridisation if approached respectfully by the parties involved (Goldschmitt, 2014). Such hybridisation is a central product of this research and produced through the respectful intercultural collaborations between musicians' traditions in a multi-cultural society.

1.3 Methodology

My methodological approach for this exegesis is centred on performance-led (also commonly known as practice-based/led, creative, or artistic) research. I use the

creative process of recordings and performance to explore the discourse in music between my jazz drumming and the composition, performance and improvisation of musical aesthetics derived in other cultures.

The compositions and performances in this research provide an exploration of the improvisational elements, inter-connections, and intersections of jazz roots. Jazz itself, is a music of intersections from Africa and Europe (Shipton, 2001), and here I combine those intersections with elements (instrumentation, form, and philosophies) from the Indian, Chinese and Western art music traditions. Traditional instruments and tunings (in particular those of the collaborations with Indian and Chinese musicians) are used to ensure the integrity of the cultural voice.

1.3.1 Performance Led Research

Performance or practice-led research arises from qualitative methodologies, and has many possible forms dependent on the art forms and types of research involved (Smith and Dean, 2009). Practice-led research can broadly be defined as research where "the main focus of the research is to advance knowledge about practice, or to advance knowledge within practice" (Candy, 2006, p.3). The latter point, "advancing knowledge within practice", is the chief concern of my methodological approach.

Performance-led research is the most useful methodological approach for this project as it allows the researcher flexibility in terms of working collaboratively to create a discourse between the lead researcher and other participants (Smith & Dean, 2009; Kershaw, 2009). This collaborative praxis is essential to the jazz aesthetic that I use as the base of my research, and to the musicians I collaborate with and their musical aesthetics and cultures.

1.3.2 Discourse in Music

The idea of discourse in music arises from the field of critical discourse analysis and semiotics (Leeuwen, 2012). It has many iterations and applications ranging from musician to musician communication (on both a linguistic and musical level), to audience-performer or artist-institution interactions, to ways of analysing

compositions (Agawu, 2008; Aleshnskaya, 2013). The concept of the discourse in music is a useful methodological approach for this project precisely because of these broad applications. Within this project discourse in music focuses on communications: both linguistic (through informal discussions between collaborators in the course of rehearsal and recording), and musical (through improvisation). Equally important are the types of communications and technological interfaces occurring on the linguistic and musical levels. Musical discourse in particular can be further differentiated with respect to communication technologies in terms of two-way/one-way communication, and mediated/non-mediated communication. This gives us four possibilities: two-way non-mediated (face-to-face communication), two-way mediated (telephone, email, video conferencing), one-way non-mediated (lecture), and one-way mediated (print, radio, television, Internet, film). If a studio session is characterized by two-way non-mediated communication, then the result of studio recording (a completed musical product, for instance, a track on a CD) is usually one-way mediated (Aleshnskaya, 2013, p. 429).

The meanings of the communication- of the discourse- are, as Agawu posits, contingent as "they emerge at the site of performance" (2008, p. 4) and are dependent on the ways that we (as musicians, composers, audience, critics, et cetera), engage with them. Further they are frequently bound together as a series of events that result in a final product (be that a composition, performance, or recording) (Agawu 2008).

Building on the aforementioned analogy of the exegesis as a narrative unfolding, I applied discourse in music with my musical collaborators in the following ways during the project:

- The musical performances as a stand-alone representation of the discourse, as the complete story;
- Setting the scene, preparation, the choice of the musicians and sequence of the musical process as part of the story;

- The narrative of the music performance and discourse explored: musician-to-musician, genre-to-genre, socio-cultural tradition-to-socio-cultural tradition.
- Musical conversations and dialogue in the moment of improvisation and performance: player to player; and
- Shifting to a higher level of critical discourse in order to comment on the performance and responding to the implications of this research project.

1.3.3 Scope and Limitations

This project centres on the musical conversations in the moment of improvisation and performance: player to player, and player to audience. Hence in this project, making music together opens up possibilities intrinsic to the musical conversation by providing the opportunity for further exploration in the moment. It is about the interaction in the course of making music encapsulating the feeling: the discourse *in* music rather than the discourse *on* music (Leeuwen, 2012). Within this discourse, the answers to the following explorative questions are sought:

- What personal and collective voices, stories and backgrounds are being brought to the discourse?
- What are the relationships and connections apparent in improvisation?
- Is this a musical conversation where no one voice dominates but the distinctive cultural and musical voices are heard (not fusion or world music)?

A number of jazz musicians, for example Thelonius Monk (Kelley, 2009,) have highlighted the difficulties in interviewing, analysing and writing about jazz. It has been suggested that jazz can be seen as storytelling (narrative) and a *conversation* encapsulating a feeling. It is apt therefore, that the framework and further exploration of potential connections between improvisation and cultural context with the musicians take the format of a musical conversation. The focus on narrative and conversation also gives the musicians the opportunity to tell their story and detail their relationship with the roots of the music within their personal cultural context through making music together.

It is also important to acknowledge the conundrum of the performer being placed in the role of the listener and of the researcher, in order to critically comment on the performances, discourse and research. This positioning by its very nature compromises and changes the musical discourse and the 'discourse in music' that this project seeks to explore.

This research explores the act of improvisation as a key component in the discourse in music, however, it does not seek to focus on compositional issues or examine the performance practice of jazz. Rather this exegesis focuses on the discourse and communication that occurs in the music-making process. Because of the scope of this research and its focus on *discourse* I have also excluded an in-depth theoretical analysis of the definition and evolution of jazz, improvisation and jazz-fusion from the research.

1.3.4 Elements of Praxis

In the performances and production of the recordings, a range of approaches were used, which are discussed below:

- Rhythmic and harmonic approaches
- Use of technology
- Improvisational approaches

Rhythmic approaches

The drum set as the accompanist, the soloist and the equal voice in simultaneous group improvisation, will include the following rhythmic approaches: standard time, rubato time, implied time, polymetric time, double time and stop time. Subdividing into higher multiples facilitates superimposing a different tempo and/or time signature without disturbing the original pulse, for example, quarter note triplets. This method presents a horizontal approach to phrasing which enables a freer and less predictable approach. This is the ability to play through the bar lines and sections of a composition, whereas a vertical approach precipitates an on the beat method of phrasing and the delineation of sections of a composition. This approach is useful for this research as it presents more opportunities for my collaborators to express different ideas from their musical cultures that would not work with

traditional jazz forms. Accelerando and rallentando were particularly useful devices to aid this process. Unusual note groupings and the use of, for example, five quarter notes in a bar of 4/4, or four quarter notes in a bar of 3/4 can create the illusion of 'stretching' the bars.

Use of technology

Recording technology is used both to record the live music, but also to include pre-recorded rhythmic patterns (ostinato) to produce loops for improvisation, and to insert/create, for example, polyrhythms. Overdubbing with ProTools (digital audio workstation) provides the opportunity to alter the tempo without changing the key and tuning instruments as required. Through the use of ProTools and pre-recorded random drum, cymbal and various percussion instruments, a rhythmic/tonal composition can be created for improvisation. These approaches will also be utilised with the wind instruments, stringed instruments, keyboards, voice, and percussion instruments of the various ethnicities. No sampling of sounds or drum machines were used as this would be inconsistent with the approach and aims inherent in this research.

Improvisational Approaches

1. Standard forms will be used for the Thelonius Monk compositions discussed in Chapter 3, for example, 'Rhythm-a-ning' is the standard 32 bar AABA form (AABA refers to the melody and harmonic progression, usually divided into 8 bar subsections). Monk wrote an original melody line, but the harmony is based on George Gershwin's "I Got Rhythm" chord changes.
2. Modal forms, for example, 'So What' composed by Miles Davis will be used (Chapter 7). This is an AABA 32-bar form, but using one mode per section as the harmony:

   A. D. Dorian

   A. D. Dorian

   B. Eb. Dorian

   A. D. Dorian

3. One Chord Approach: Soloing on one chord is monochordal, which suggests modalism, not excepting the Latin ‘Montuna/o’, or the A section of Dave Brubeck’s ‘Take Five’ (among others).
4. Non-Harmonic Based Improvisational Approaches: Free improvisation or the use of tone-rows, for example, Ornette Coleman’s Harmolodics, or Arnold Schoenberg's twelve-tone system.
5. Scalar Approaches: There are many scalar based approaches to improvisation in many cultures including those arising from Middle Eastern musical practices such as the so-called Persian (*gam* or *dastgāh*) and Jewish (*ahava rabbah*, *freygish*, or in Arabic *dastgāh-e homāyoun*) scales. So-called Spanish scales found in flamenco and other Spanish based genres also evolve from these and other Middle Eastern scales (due to the North African and Middle Eastern influences on Spanish culture). The so-called Hungarian minor or Hungarian gypsy scale also found in flamenco and Eastern European genres, in contrast sounds Far Eastern (Asian) in character and is identical to the Carnatic (Indian) ragam *Simhendramadhyamam*.
6. Non-Idiomatic Approaches: Bailey (1992) asserts idiomatic approaches express an idiom, such as Flamenco or baroque, with the identity and motivation derived from that idiom. The non-idiomatic approaches in this project will focus on the idea of discourse, the conversation between the musicians, and will be found in free improvisation. While this can be highly stylised, it will not usually be tied to representing an idiomatic identity such as jazz or classical music (Bullock, 2010, pp. 141-144).
7. Meta-Musical Approach: Prevost (1995) suggests that the musician must be changed by the improvisation. No idiom is secure in the space of such engagement because an idiom is a set of pre-recorded responses. Each meta-musician strives to create their own evolving idiom, which has an inner capacity to transform itself. To this end the preparation of these recordings will require that the musicians from diverse cultures are assembled to improvise with their musical individuality valued and brought to bear.

1.4 Structure of the Exegesis

This research does not seek to present a *thesis* to accompany the performances, but rather an *exegesis* that leads the audience to understanding the performances. Kroll (2004) explains an exegesis as a reflective journal making explicit your inner dialogue like writing a diary and 'talking to yourself'. Thus, it is important that my authentic voice is heard in both the performances and the written exegesis, if the exegesis is to be a true reflection of my inner dialogue. Subsequently, this will require a reflexive and conversational prose, some informality of language, colloquialisms and a departure from academic language and conventions in order to capture my inner dialogue so that the audience to these performances and exegesis is truly able to hear my voice. Kroll (2004) highlights the distinction between the approach to writing a thesis and the process involved in writing an exegesis. Kroll suggests an exegesis approach bears a similarity to the foreword of a book that explains and puts into context the background to the book, and factors that subsequently shape the plot of the book. This emphasises that a performance-based exegesis requires a different structure and process to a thesis. Hence, in this exegesis the focus is on the reader as an audience to (before, during and after) the creative act of performing (Kroll, 2004). Therefore, in this exegesis Kroll's book analogy provides a useful starting point with the overall chapters structured to provide the foreword, introduction, performance-based research (plot) and conclusion.

Chapter 1 discussed the research design, conceptual framework, and methodology (including performance-based research, discourse in music, scope and limitations, and elements of praxis). Chapter 2 introduces and discusses the theoretical and cultural foundations of jazz and improvisation, and the impact of cultural background (and the tensions between jazz and collaborating with other musical aesthetics) as a starting point for this project. Chapter 3 discusses the performance-based research foregrounding American Jazz as the originator and the jazz roots of the research. Chapter 4 discusses and explores Indian classical music and jazz through the performances on the CD 'Freedom Through Discipline'. Chapter 5 continues the intercultural collaborative performances with Chinese classical music

and jazz on the CD ‘The Five Elements’. Chapter 6 discusses the final collaboration, a recital with a string quartet titled ‘Open-Ended’. Chapter 7 provides the conclusion to this exegesis.

Chapter 2: Foundations

2.1 Introduction: Why Jazz?

Having a father who was a jazz drummer, I have been steeped and immersed in jazz music and traditions from birth. Jazz music and drumming is part of my very being, of who I am. My background as a jazz musician from New Zealand, and all that implies provides the cultural starting point for this project.

In New Zealand, there has been an evolution of jazz music in a changing societal and cultural platform (Bourke, 2010; Ward, 2012; Meehan, 2017). I have been playing jazz in New Zealand for over 60 years and I have witnessed, and been an active participant, of New Zealand's jazz evolution; as jazz evolved to reflect changing societal and cultural demands, and pushed the bounds of creativity and improvisation. As I grew up I saw how jazz reflected society, and how society is reflected in jazz. From the war-time big bands, to be-bop, to jazz rock I have been part of this evolution, and in some instances been at the forefront of this change with my bands such as Dr Tree and Space Case. In New Zealand the cultural landscape continues to shift and change bringing new forces to bear on the jazz form and providing the opportunity to continue to reflect on and engage those forces in an ever-evolving jazz form.

In this chapter, I explore the musical foundations of this project and the background of collaborations between jazz musicians and musicians in different musical cultures. In sections 2.2 and 2.3 I discuss the inherent multi-cultural origins and nature of jazz. In section 2.4 I specifically examine jazz drumming aesthetics, as they are central to my praxis. In 2.5 I look at improvisation more broadly, and how different approaches to improvisation may help or hinder discourse in music. Finally, in section 2.6, I examine the musical aesthetics and improvisational approaches inherent in my musical collaborators' backgrounds.

2.2 Jazz

In some ways jazz has always been a global music rather than a strictly 'American' one (Shipton, 2001). The musical-cultural influences surrounding New Orleans at the dawn of the twentieth century meant that the influences on incipient jazz in the 1910s were many and varied. Catholic and Protestant, various African musical cultures, Spanish, French, German, Italian (directly from Europe, via generational immigration, and through the Creolised cultures of colour as well as integration into slave cultures), and Spanish and French colonial cultures in the region. All these cultures, and their music, came together in New Orleans and combined to create the music we now call jazz (Ake, 2002; Taylor, 2000).

Jazz quickly spread around the globe through the media of records and radio broadcasts, and through the vaudeville circuits. By the mid-1920s, jazz was a global music with localised iterations and influences, and ever evolving styles (see for example, Bisset, 1987; Jones, 2001; Jordan, 2010; Ward, 2012). These early amalgams of other cultural influences on jazz came to fruition long before the marketed fusions of Latin-jazz (bossa nova), for example, Stan Getz, Charlie Byrd and Astrud Gilberto *Destfinado* (1962); and jazz-rock, for example, Miles Davis' *In a Silent Way* (1969), Tony Williams *Lifetime Emergency* (1969), and John McLaughlin's Mahavishnu Orchestra *Inner Mounting Flame* (1971). Third Stream music was a phrase coined by American composer Gunther Schuller (1991) to describe a mix of jazz and classical music. The global impact of jazz means that jazz and jazz improvisation has become familiar to musicians from wildly differing cultures, and the concept of jazz-based improvisation is one that can cross many barriers (Bailey, 1992; Berliner, 1994; Nettl and Russel, 1998).

The history of jazz has been well explored by many scholars across the twentieth and twenty-first centuries. It is not the purpose of this chapter to rehash what has been written about in numerous text-books and histories, essays, and articles, but rather to explore those aspects of jazz that are central to this research: intercultural collaborations, jazz drumming, improvisation (particularly relating jazz improvisation to improvisational practices in other musical cultures), and the impact of differing

musical cultures and aesthetics on this project. This project aims at a broad, free approach, not a fusion of cultures and genres, but rather aimed at retaining the distinctive musico-cultural voices. It also aims to develop a new multicultural musical conversation 'in the moment' and developing aspects that have not formerly existed in world music and culture.

2.3 Intercultural Collaboration in Jazz

Collaborations across musical cultures have been a feature of jazz since the 1920s (Shipton, 2001). The so-called 'Spanish Tinge', that Ferdinand 'Jelly Roll' Morton described as being vital to jazz (Lomax, 1973), was the basis of many of the early intercultural collaborations in jazz. Jazz musicians have used Hispanic influences in many ways: from creating jazz versions of popular Latino songs (such as Louis Armstrong with 'Peanut Vendor' 1931), to using Latin dance forms as the basis of compositions (for example Duke Ellington and the jazz-rhumba 'Maori', also 1931). During the 1940s, there was an influx of Puerto Ricans and Cubans (and other Hispanic cultures) to New York City and the jazz scene there, with bands led by Machito, Perez Prado, Eddie Palmieri, and many others. These Cuban, Mexican, and Puerto Rican musicians merged swing and incipient bebop styles into their big bands, and local jazz musicians, such as John Birks 'Dizzy' Gillespie began working with Latino musicians (such as percussionists Chano Pozo and Sabu Martinez) to create the sub-genre of bebop known as Cubop (Cuban bebop after the Gillespie composition 'Cubano-Be, Cubano-Bop', 1949) (Shipton, 2001; Giddens & Deveaux, 2009).

The above noted intercultural influences began a tradition of combining jazz with musical aesthetics from other cultures. Throughout the twentieth century jazz musicians have interacted directly and indirectly with musical aesthetics of other cultures. Best known of these intercultural collaborations are musicians such as Stan Getz collaborating with Brazilian musicians with bossa nova and Latin-jazz fusions, and John McLaughlin's groups Mahavishnu Orchestra and Shakti collaborating with Indian musicians (Shipton, 2001).

Nor is it only with musical aesthetics from other cultures with which jazz collaborates. Jazz has also been combined with many other American and European musical aesthetics and genres. Examples of such collaborations are jazz rock in the 1960s and 1970s, for example Miles Davis' albums, *In a Silent Way* (1969) and *Bitches Brew* (1970) Chick Corea's group Return to Forever, Larry Coryell's Eleventh House, and more recently jazz and hip-hop collaborations. The collaborations between jazz and hip hop have been one of the longer ones beginning in the 1980s with DJs sampling jazz records and Miles Davis collaborating with hip hop producer Easy Mo Bee for his final (and posthumous album*) Doo-Bop* (1992). In the twenty first century the jazz hip-hop collaboration has been revived, with hip hop artists such as Kendrick Lamar collaborating with jazz saxophonist Kamasi Washington (Giddens & Deveaux, 2009).

Western classical (art) music was one the first other musical aesthetics that jazz musicians (and classical composers) began to collaborate with. From as early as the 1920s, with the idea of 'jazzing' the classics through to collaborations between jazz and classical composers (such as Stravinsky with Artie Shaw), there has been a wide variety of appropriation between the two genres (Shipton, 2001). These collaborations eventually resulted in what Gunther Schuller called the 'Third Stream' movement, which fused classical forms with jazz improvisation and rhythm (Schuller 1991).

2.4 Jazz Drumming Aesthetics

Aesthetic value is transactional and underpinned by what the expressive content means to the audience. It is subjective in terms of an individual's experience of the emotion and perceived beauty of the musical piece. Just as a work of art may be deemed to have aesthetic beauty and convey emotion, so too does a musical performance which is influenced by the ability of the musician to bring those aesthetics to bear on the piece and audience's appreciation of that piece.

Scruton (1999) suggests that musical aesthetics can be defined as encapsulation of the feelings and expression brought to bear in a performance. Scruton highlights

that this expression must have a foundation of musical understanding, and it is contextual and influenced by the self-identity of the musician in relation to the content. Smith (2013) in *I Drum, Therefore I Am* highlights that drummers should not be considered as a particular group or community of practice, but as individuals who are varied and view their drumming as part of their self-identity. This suggests that drumming is not just something that an individual does, but part of who they are as an individual; a part of their identity and influenced by the context in which they find themselves.

Jazz aesthetics is concerned with the interrelatedness and interplay of rhythm, harmony and melody. Composers, musicians and improvisers have developed a multitude of harmonic, melodic and rhythmic combinations to comprise jazz aesthetics. This is further delineated when considering jazz drumming aesthetics. The 'swing' of melodies, the backbeat, syncopated rhythms and phrasing, pulse emphasis on 2 and 4 and the resulting swing and groove are the elements that make up jazz drumming aesthetics. Like other aspects of music, jazz drumming aesthetics are influenced by societal, cultural and musical context, and evolution (Smith, 2013). The swing and groove of jazz drumming aesthetics are the foundation of the jazz band, and have been built on by jazz greats such as Charlie Parker and Dizzy Gillespie. In the 1940's being able to swing was no longer just the domain of the drummer, all musicians were expected to be able to swing in order to be part of the musical conversation, and thus, the conversation changed.

Smith (2013) suggests that drummers bring their whole self-identity to bear on their music, infusing their whole in terms of feeling brought to the music, hence they are influenced by the beauty of a musical piece, but also impact on the piece with the groove, swing, beauty and expression they bring to it. For example, Smith suggests that the drummer's groove is an intangible characteristic that influences the drummer's expression, execution and improvisation, and is in direct response to their self-identity as a drummer. This contextual identity within the drummer's identity is responsible for the aesthetics that are brought to bear on the performance. In this research, my self-identity as a jazz drummer has a firm foundation of jazz and jazz drumming understandings that makes it possible to bring

to bear a jazz drumming aesthetic, 'the swing and groove' to diverse contexts, the piece and audience.

2.5 Improvisation

As noted in section 1.3 in subsection 1.3.4 Elements of Praxis, improvisation is a key component in this research, as it is the vehicle through which the musicians speak to each other. The art of improvisation is frequently described in music dictionaries as being extemporaneous composition or the creation of music in the course of performance (Berliner, 1994), but as Bailey (1992), Monson (1996), Nettl and Russell (1998), Hodson (2007) and many other scholars point out, improvisation in all musical genres is considerably more complicated than these definitions articulate. Although improvisation has become primarily linked to jazz in the twentieth and twenty-first centuries, Horsley (2001) argues that all music was at one time improvised. Tracing the origin and history of improvisation from the Middle Ages through to the modern era, Horsley highlights examples from both Western and Asian musical histories. However, where the ideal in Western art music has become one of perfectly replicated performance, in many Asian musical cultures Nettl (2001) states that the ideal is to at least *sound* improvised if not to be improvised.

In Nettl and Russell's *In the Course of Performance: Studies in the World of Musical Improvisation* (1998), the authors provide a history of improvisation research that summarises methodological and musicological improvisatory approaches. It highlights the lack of consensus and the multitude of contradictory definitions in relation to improvisation. Nettl and Russell's view of improvisation conceptualises composition and improvisation as endpoints on a continuum, but notes that they are no longer antagonistic to each other.

While the issue of improvisation as composition in jazz is contentious (see, Berliner, 1994), this doctoral project aligns with Bensen's view: "That the process by which work comes into existence is best described as improvisatory at its very core, not merely the act of composing but also the acts of performing and listening" (Bensen, 2009, p.2). However, composition and improvisation are distinguishable using

Nettl's continuum in relation to time, with composition being abstracted in time, and improvisation being in the present time. This supports Gorow's suggestion that musical improvisation is the creative activity of "in the moment" immediate musical composition combining performance, communication, instrumental technique and spontaneous response to the other musicians (Lothwesen, 2009, pp. 32-35).

Given the contentiousness of improvisation as a concept and its contradictory definitions, it is pertinent to this research to build on *The Grove Dictionary of Music and Musicians* definition of improvisation (shown below) as a basis for further exploration:

> The creation of a musical work, or the final form of a musical work, as it is being performed. It may involve the work's immediate composition by its performers, or the elaboration or adjustment of an existing framework, or anything in between. To some extent every performance involves elements of improvisation, although its degree varies according to period and place, and to some extent every improvisation rests on a series of conventions or implicit rules (Nettl, 2001/2014).

2.5.1 Jazz Improvisation

Jazz improvisation provides my base for the performances in this research. There are many styles and approaches to jazz improvisation ranging from obbligato style decorations of the melody through to completely free improvisation, where the improviser is totally unfettered by form or sequential harmony. In my own work I take my cues from be-bop, hard bop, contemporary jazz, and concepts such as free jazz underpinned by a clear understanding of the history of jazz drumming from Warren 'Baby' Dodds to Paul Motian.

Hodson (2007) succinctly describes jazz improvisation as most often being a musical texture of several individual lines. This is a useful interpretation as it moves beyond the emphasis on the solo melodic line, especially from the perspective of the drummer who is most frequently improvising lines in support, not only of the composition, but the front-line performers' interpretations. It is also more useful to think of jazz improvisation as being textural from an analytical point of view as it

moves beyond the usual analytical emphasis on melodic (as used by horns, piano and guitar) line and harmony. Jazz improvisation as a texture is a useful tool for conceptualising the approaches that my collaborators and I took in this research of mixing jazz with other musical aesthetics and improvisational cultures.

2.6 Aesthetics and Improvisation in the Collaborative Musical Cultures

As has been emphasised in this chapter, the central topic of this project is the intercultural collaborations between jazz and other musical aesthetics and cultures. The history of jazz collaborations with other musical aesthetics was outlined above, but little as yet has been stated regarding the improvisational approaches that I worked with. To that end the following sections provides brief backgrounds to the types of improvisational cultures from which my collaborators come.

There are numerous approaches to improvisation that vary from genre to genre, and also culture to culture. Within this project, as well as performing in a straight-ahead jazz context, I gathered collaborators from the Indian, Chinese and Western classical traditions. I chose these musical cultures because in New Zealand, traditionally, there was an emphasis on Western classical music. However, New Zealand is also a multi-cultural society with a burgeoning Chinese and Indian population. This offers the opportunity to explore the intercultural context of music traditions in New Zealand using an improvisational approach to celebrate that diversity, our commonalities, inter-connections and intersections. An improvisational approach offers the opportunity to honour and build on those traditions yet provide the opportunity to be free of them, to create new meaning and new musical conversations. It is an opportunity to see the reflection of that multi-culturalism in practice, and in the moment.

2.6.1 Indian Classical Music

Indian classical music has two parallel but distinct (both aurally and stylistically) ‘classical’ traditions: Hindustani in the north and Karnatak (or Carnatic) in the south (Widdess, 2015; Katz, 2015). Much like Western classical music (and other genres

such as jazz), both Indian classical traditions are performed “for the delectation of an attentive audience” (Widdess, 2015, p.139). However, the improvisational approaches for both traditions rely on the concept of collective improvisation-composing the piece in the moment of performance based on the system of ragas (Katz, 2015). Much like the jazz theory of modal scales (and modal jazz), the raga is a tonal sequence that defines the base of Indian music. Unlike modal scales however, there are many more raga, with varying numbers of tones, which are often characterised by specific phrases or motifs that are created from those tones (Bor, 1999).

While there are multitudinous variations on the raga, there are six that are considered fundamental: Bhariv, Malkauns, Hindol, Dipak, Megh and Shree (Singh, 1979). Traditional Indian music is monophonic, with an emphasis on purity of melody, and with the foundation of a seven-note scale represented by the sounds ‘Sa Re Ga Ma Pa Dha Ni’. Different combinations of notes as well as sharps, flats and microtones are the norm, each of which contribute to create a melodic permutation based on melody (Bharatan, 2013).

2.6.2 Chinese Classical Music

Chinese musical traditions have an exceedingly long history, with a definitive history dating back 4000 years, and evidence of music making in the region as far back as the Neolithic period (Jie, 2011). Unlike Indian classical traditions, or even jazz, Chinese ‘classical’ traditions contain many more fixed elements than improvised ones. The traditional modes of performance are closer to modern Western classical music in that the idea is to recreate a particular ideal through performance rather than to reinterpret that ideal or to create something new (Witzleben, 1997).

The predominant musical aesthetics traditionally found in Chinese music are based in Confucianism and Daoism. They are complementary, rather than competitive, with the musical aesthetics based in Confucius addressing issues of human life and politics, and Dao aesthetics investigating the individual and nature. Both aesthetics focus on the notions of harmony and balance: yin and yang from Confucius, and the balance of natural elements from Dao (Woskin, 1997). This concept of music

representing the sound of nature integrated with yin and yang has continued to influence Chinese music with instruments related to the five elements, and within pitch and pentatonic scale symbolising heaven and earth, focussing on bringing harmony to the elements (Randel, 2003). The five elements encompass fire, earth, water, metal and wood. According to the Chinese theory of the Five Elements, Chinese musical tones are connected to the inner man and a myriad of outer world concepts (Chen, 2002; Randel, 2003).

My collaborators approached this project through the breadth and depth of their classical training, seeking to understand the framework and requirements, and gain a balance between self-cultivation while performing for an audience, while adhering to a traditional framework and expressing creativity via free improvisation. This balance and focus on harmony allowed for the flow of improvisation to range across a continuum from interpretative, free, structured, creative and personal whilst conveying that sense of harmony and balance.

2.6.3 Western Classical Music

The final collaboration that took place within this research involved a string quartet in the Western classical music tradition. Improvisation also has a long history in Western art music traditions, and although it all but disappeared in common practice during the twentieth century, in recent years there has been a resurgence in using improvisation in the so-called Classical tradition (Wegman, 2014; Griffiths, 2001).

The practice of improvisation in a classical setting initially emphasises creating an obbligato around the composed melody, or using the composed melody as a starting point, rather than improvising entirely off the harmonic structure. Traditionally, improvisation in classical music is mostly seen in cadenzas, preludes, interludes, impromptus, and fantasias (not to be confused with the pre-composed examples by the same name, which are written in the style of an improvisation). For the most part these types of improvisations are solo rather than accompanied harmonically or rhythmically, so the performer can (if they so wish) play without regard to a harmonic structure. In fact, the pre-composed versions of these genres

are noted for their lack of clear structure, consistency, and harmonic or rhythmic consequence. They are also usually of shorter duration than most jazz solos (Rasch, 2011). The main emphasis of classical improvisation, therefore, is to sound indistinguishable from a pre-composed piece, but at the same time to be supposedly unstructured to give the idea of 'off the cuff' performance.

My collaborators for this performance (see Chapter 7) used their training and interpretation of classical music of the score's inclusion of cadenza-type soloing to approach jazz improvisation. Their focus emphasised commonality of structure whilst bringing out what the composer had in mind.

2.7 Conclusion

In this chapter, I examined the musical foundations of the research I have undertaken and the background of collaborations between jazz musicians and musicians in different musical cultures. I delved into the inherent intercultural collaborations within jazz as a genre, and those that artist have undertaken throughout the twentieth and twenty-first century. I examined jazz drumming aesthetics, and how my personal approach might work with the collaborations discussed in the following chapters, and how different approaches to improvisation may help or hinder discourse in music. Finally, I examined the musical aesthetics and improvisational approaches inherent in my musical collaborators' backgrounds and how aspects of these approaches might be applied in collaboration with my jazz aesthetic.

In Chapter 3, I begin the discussion of the collaborations I undertook for this research, by exploring the base genre for this research: American bop-based jazz.

Chapter 3: Four in One

3.1 Introduction

My research begins with the originating genre for this research: American jazz (see Appendix 3 for supplementary research material associated with this chapter). The compositions and performances on the accompanying CD *Four In One* demonstrate jazz music's improvisational individualistic composition, while exploring the improvisational elements, inter-connections, and intersections of jazz roots, African based music and European harmony from the Western art music tradition. In the CD recording there is an exploration of improvisational language and how this can be utilised in the development of new musical material. It becomes apparent in the experience and process of improvising, that new musical relationships and processes are created that shape the music.

The investigation of the music of composer and pianist Thelonious Monk (1917-1982) was chosen for several reasons. Firstly, Monk was an innovator who contributed to the growth of be-bop music in the 1940s, Hard Bop in the 1950s and subsequently contemporary jazz music. Monk composed ninety-one tunes between 1941 and 1967. However, the majority of these tunes were written between 1941 and 1960, which was an extremely creative period for him. Monk's music is still played by jazz musicians across the world. American bassist Patrick (known as Putter) Smith is recognised as an authority on Monk's music having played with the Thelonious Monk Quartet. It is apt that this project's first performances on compact disc should provide an intrinsic framework, begin with the works of a seminal jazz improviser and composer, and include a member of that historic quartet.

There is a tension and contradictory nature when using improvisation and jazz as an intrinsic framework and foundation. The tension exists between jazz improvisation as completely free without reference to, and excluding all history, background, structure and conventions of jazz improvisation based on the tradition, structure and discipline. Intrinsic is a term that infers essentiality, so to say this performance provides the essential framework belonging to jazz brings to the fore that this performance seeks to show the audience what is essential to this framework in this

research whilst acknowledging that there is a tension and a continuum around where jazz improvisation is positioned.

This performance seeks to show that the intrinsic framework of jazz requires attention to discipline, conventions and tradition, and a full understanding of where the performance and improvisations are placed along the improvisational epistemological continuum. The musicians for this performance were chosen carefully to showcase the intrinsic framework of jazz, a framework that in this research suggests that if you are to have the ability to improvise freely you must have command of the jazz language and conventions, technical knowledge and the ability to execute that expertise. Additionally, you need an understanding of the history and traditions of jazz in relation to the jazz structure, form, conventions, repertoire and your instrument in that context both individually and collectively. There is an unspoken requirement that in order to be a part of the whole, to come together as *four in one*, that the musicians understand the discipline and be disciplined in executing that understanding. This subsequently enhances musical collaboration and negotiation based on common language and understandings.

Using the intrinsic framework of jazz as storytelling and a conversation that encapsulates a feeling, it is appropriate that the framework and further exploration of possible connection points between improvisation and cultural context with the American musicians takes the format of a musical conversation. This provides an opportunity for the musicians to tell their story, and their relationship to the roots of the music within their personal cultural context through making music together. This is about conversations in the moment and in the music: moment-to-moment, player-to-player, and player-to-audience. Hence, in this American jazz CD recording project, the music and oral conversations were recorded in the moment as part of making music together, and providing the opportunity for further exploration. It is about the interaction in the course of making music encapsulating the feeling: the discourse *in* music rather than the discourse *on* music.

3.2 Exploration of the Creative Process

The American musicians (see Appendix 1 for their biographies) I chose to join me for this project initially were Larry Koonse (guitar), Chuck Manning (tenor saxophone), and Patrick (Putter) Smith (bass). However, once in Los Angeles I found that Larry had been given the wrong date for the second session; his diary was full and we were unable to change the studio booking. It was time for improvising of a different nature. Putter suggested pianist Theo Saunders as an alternate for the second session. As I listened to Theo's playing on one of Putter's CDs, I knew immediately he would fit the music perfectly as I could hear the jazz music historical and sympathetic understandings that he brought to Monk's compositions.

The musicians were chosen because of their jazz backgrounds and ability to provide the foundation for the subsequent performances. All of the musicians have extensive jazz backgrounds and what could be termed 'jazz pedigree'. Putter Smith has played with many of the jazz greats, including the Thelonious Monk Quartet, Art Blakey and the Jazz Messengers and the Duke Ellington Orchestra. Larry Koonse has recorded and or toured with Mel Torme, Bob Brookmeyer, Cleo Laine, Natalie Cole, Bob Mintzer, Peter Erskine, the Percy Faith Orchestra, Billy Child's Sextet and more. Theo Saunders has performed and recorded with the bands of Freddie Hubbard, Carla Bley, Sonny Fortune, Bob Brookmeyer and so on. Chuck Manning has performed and/or recorded with the Los Angeles Quartet, Alphonse Mouzon, and the Bobby Bradford Mo'tet, among others.

Putter Smith was the Associate Director for the CD with me as, having been in The Monk Quartet, he had valuable insights to bring to the collaboration. We had one four-hour rehearsal, and the musicianship notwithstanding, some intensive sight-reading by the Los Angeles musicians was involved (I had memorised all the tunes). We prepared eleven of Monk's compositions for the sessions with the two quartets now involved. We decided which tunes were appropriate for each ensemble by considering the strengths, musicianship and relationships of each musician, and which combination would yield the best opportunity to showcase jazz as the

'originator', to highlight the jazz improvisational roots and set the foundation for this research.

The first session on March 8, 2015 with tenor saxophone (Manning), guitar (Koonse), bass (Smith), and drums (Gibson) was extremely successful with everyone and everything coming together to record five tunes in two and a half hours. At the beginning, there were some minor technical problems with an amplifier that used up some of our time. All of the tunes were first or second takes with predominately first takes capturing the moment. There was no prior arrangement of the tunes so together we came up with 'head' arrangements just prior to the recording of each composition. The head arrangements took care of the finer details: the tempo, who states the melody, the order of soloists, two-feel or four-feel, exchanges, and so on. Larry Koonse wrote a wonderful arrangement for our first tune 'Criss Cross', telling me "it's your record, so why not play an eight-bar introduction and make this your opening track." The tenor saxophone and the guitar state the melody with bass and drums playing a walking four feeling.

The first solo is by the guitar and drums simultaneously improvising for a chorus with the bass tacet (silent). Once the bass enters, the guitar plays a solo for another chorus followed by the tenor saxophone for two more choruses. The head out contains a surprise ending that was orchestrated by Larry. After the solos, we played the AABA 32 bar form once, and added a six- and one-half bar drum solo followed by the penultimate phrase of the composition.

Our entire repertoire over the two dates was prepared in this way. This negotiation and collaboration based on common understandings and language provided the framework to improvise. The arrangements were fresh and required complete concentration, which adhered to Monk's dictum that the first two takes are where the feeling and concentration are, and after that things tend to fall away. It is about capturing the moment.

Larry and I had not played together for many years, and this was the first time that pianist Theo Saunders and I had played together. What makes it possible for us to

sound relaxed and together over a very short time is our awareness of the jazz language and the feeling we all bring to the music. That feeling is the heart and soul of improvised jazz music.

The second session on March 10, 2015 with the tenor saxophone (Manning), piano (Saunders), bass (Smith), and drums (Gibson) ensemble included the wonderful arrangements of Putter's on 'Evidence' and 'Epistrophy'. 'Evidence' proved to be the most difficult tune for me, even though I had memorised it. Putter's idea was to feature the drums as the only soloist. 'Evidence' follows the standard AABA 32 bar song form. However, the first chorus is everyone playing the melody in unison at tempo with no underlying pulse. The drums begin soloing on the second chorus while the bass plays the melody. The solo continues into the third chorus with the piano stating the melody. On the fourth chorus, tenor saxophone and piano play the melody, and the drum solo continues. The fifth chorus is the same as the first chorus. The only suggestion Putter made was to try and play three completely different drum solos.

We recorded the four tunes we had prepared plus the unaccompanied drum solo ('In Walked Bud') but came up short on time. Theo suggested 'Ugly Beauty', the only jazz waltz that Monk wrote. Chuck's interpretation of the melody is aesthetically pleasing bringing an affect suggestive of beauty to the tune.

The conversations throughout the recordings highlighted shared understandings and jazz language. When listening to these conversations, it was evident that we spoke the same language, and to an outsider, without the same shared understandings, the verbal conversations would have sounded like a foreign language. These conversations within the music often happen in a moment and require relationships built on empathetic understandings and a firm grounding in the history of the music. This shared understanding builds trust and a common language, both implicit and explicit, creating a musical relationship that enriches, opening up areas previously unexplored, and creating something novel in the present. The musicianship and improvisations of Chuck, Larry, Theo and Putter are what made this project so inspiring and wonderful to be a part of. This music is

relaxed, and nobody sounds like they had anything to prove; the empathetic statements from all make for a musical oneness.

The discourse in music was very evident in the musical conversation where active listening was tremendously important, because when you are not sure where the conversation may go you need to focus on what is happening *now*, not thinking about your reply. From the various musicians' backgrounds, there was a shared understanding of the personal and collective voice: each having a part to play. There was an empathetic understanding that we will all listen, play, and bring the parts to the whole regardless of what pathway we took. While improvising is personal and individualistic in nature, it was a collective conversation and the discourse is evident in the music. This is a musical conversation where no one voice dominated, but each had the opportunity to shine as an individual and as a collective.

Within the story told on the CD performances, the drum improvisations were placed firmly within the jazz context and framework as textual but adhering to the form; including an emphasis on the solo melodic line, but also moving beyond this to encompass jazz drumming aesthetics that showed my identity, swing and groove. The expression, improvisation, and execution was in direct response to my musical collaborators, the music, and improvisations, but also a reflection of my identity as a drummer and what I bring to bear on the performance.

3.3 Conclusion

Four in One showed the base aesthetic and form as foundation to this research. The CD performances bring to the fore that playing jazz is about human connection, as well as musical and cultural history. Playing together forges relationships and shows the best of our humanity, our collaboration, and the shared story and dialogue. Jazz improvisation requires a shared understanding of the history, lineage and traditions of jazz, and is a collaborative venture and dialogue that requires tremendous discipline, concentration and paying attention to a multitude of subconscious and conscious factors. It was evident in each piece that we were there present as *Four in One* in that moment in time.

Beginning this performance-based research from a foundation and framework of American jazz with established understandings and relationships provided the opportunity to set off on this exploration from a solid start point, where the negotiation of meaning and discourse enabled a shared dialogue and collaborative exploration of improvisation and all that jazz musicians individually and collectively bring to this.

The following chapter begins the intercultural explorations with a collaboration between myself and Indian classical musicians.

Chapter 4: Freedom Through Discipline

4.1 Introduction

The intercultural collaborations in this study begin with the contrast and inter-connections between Indian classical music's historical collective idea creation, and jazz music's improvisational individualistic composition (see Appendix 4 for supplementary research material to this chapter). This was explored through recorded performances with Frank Gibson (drum set), Basant Madhur (tabla), Chinmaya Dunster (sarod) and Lester Silver (sitar) (see Appendix 1 for musician biographies).

As noted in Chapter 2, Indian classical music has had a far-reaching influence on jazz, beginning in the 1950s. Ravi Shankar's collaboration with American alto saxophonist and flautist, Bud Shank for the album *Improvisations* (1962) highlight links between jazz concepts and the historical collective concepts of Indian classical music, solo expression, composition and improvisation. Shankar felt that jazz musicians had an inherent understanding of classical Indian rhythms.

There is also a shared understanding regarding the need to perfect technique and skill, for example the notion of practicing rudiments and practicing ragas as a foundation to improvise as well as an understanding of the different models of improvisation. *Kind of Blue* (1959) by Miles Davis developed this connection further using modal scales rather than chord changes as the basis for improvisation. This enabled band member John Coltrane to further explore and build on a range of methods of improvisation incorporating world musics. This included not only the addition of, but also the embedding of Indian music in the musical structure; for example in 'Naima' where the improvisation is developed from the tonic and dominant drone as in Indian music.

There are already recordings and performances that document the musical collaboration between jazz music and classical Indian music (see Appendix 2 for recordings consulted in this research). However, the understanding of the

uniqueness of each culture's approach to performance, and the historical context that impacts on that performance has been left largely unexplored musically. In a similar way to jazz improvisation, Indian classical music allows for performance 'personalisation'; however, ragas are viewed as historical, with an emphasis on universal creation of ideas, whereas jazz improvisation is individualistic, personal composition.

Many notable jazz musicians have since incorporated elements of Indian music into jazz, such as Miles Davis and Yusef Lateef. Others include:

- John Mayer, who used interlocked additive and divisive rhythmic concepts in Indian music and jazz.
- Don Ellis, who used constructed pieces with additive rhythmic principles.
- John McLaughlin, who used solo trading similar to *sawal-jawab* in Indian performance with advanced planned rhythmic structures (in his band Shakti).

Bassist and composer Bill Laswell maintains that one can "assassinate the promise of fusion" (Martin and Waters, 2011, p.324). While this project is not a fusion of musical genres, it is important to explore fusion as it contributes to the evolution of this multicultural collaboration. The beginnings of what became known as fusion music were unpremeditated jazz/rock groups, such as Cream, Tony William's Lifetime Band, King Crimson, Soft Machine, Blood, Sweat and Tears, Mike Nock's Fourth Way, and Jimi Hendrix Experience. Rock musicians began using horn sections, playing instrumental solos, and using a variety of rhythmic approaches, sometimes a jazz shuffle, and diverse time signatures (see, for example Weather Report, Return to Forever, and Mahavishnu Orchestra). Jazz musicians had begun to use electric guitars, such as in Tony Williams' Lifetime Band, Mahavishnu Orchestra, and Cream. These groups ran the gamut with rock and jazz rhythms, free improvisation, varying time signatures and harmonies, using high levels of volume and distortion. Thus, these 1960s and 1970s groups were regarded by their audiences as new, fresh, and energetic. It could, therefore, be argued that during the second half of the 1970s jazz-rock got a 'short back and sides' and became more mainstream as it seemingly appeared to dispense with distortion, implied time, raw energy fuelled

improvisations and perhaps became predictable. The music appeared to become increasingly sales-orientated, pre-meditated, formulaic and dispassionate.

4.2 Exploration of the Creative Process

The musicians chosen for this CD were chosen because they are accomplished performers in Indian classical music based in New Zealand. Basant Madhur is a tabla player in the field of Indian classical music and has performed with some of the stalwarts of Indian classical music, such as Grammy winner Pt. Vishwa Mohan Bhatt. Lester Silver is a musician in the field of Indian art and classical music with an interest in Raga Sangeet. Chinmaya Dunster has spent many years studying Indian classical music on the sarod in London and India and has founded and performed with the East-West fusion band. Both north and south Indian classical music traditions were incorporated as the musicians' classical training and their respective musical instruments were from each area.

This CD performance highlights the notion of the infinite possibilities that result from being able to improvise with musicians from a range of backgrounds and across a range of genres. This musical collaboration here is designed to not be finite with the intent to create a specific outcome (composition), but rather an open-ended process. As improvisers, we seek to create in the moment through expressing our feelings, spirit, and personalities. Through empathetic approaches and reactions to each other, the ensemble creates a musical oneness, while also seeking to be influenced by each other's music and the sounds of the respective instruments.

The music aims to bring us as musicians of diverse cultures together to make multicultural music. The music in this project is not fusion, Indo-jazz, Indo-rock, pure Indian music or pure jazz. The music capitalises on the opportunity to bring a jazz drumming improvisational aesthetic to Indian music.

Basant Madhur is a master tabla player, and is often called upon to accompany Indian master musicians both in New Zealand and from overseas. Basant and I met previously in 2009 a quarter of an hour prior to playing a concert with

keyboardist/composer Murray McNabb. Later that year we played on McNabb's album *Astral Surfers*. Our previous experience and history playing together instilled confidence that we would be able to effectively collaborate musically while bringing our distinctive voices. I also believe our shared passion for varied rhythmic approaches and improvisation provide a firm foundation for further exploration.

Some of the musical ideas for the 'Four Part Suite' were conceptual and written as words rather than notation to open the overall form of the suite for development, leaving more room for personal interpretation and improvisation. Polyrhythms and figures used as a pulse and basis for improvisation were notated musically (see Appendix 4). The approach to jazz improvisation within the pieces was structured to incorporate a range of rhythmic approaches with the aesthetics, groove and swing differing in relation to time, meters and accents to be responsive to the thematic schema.

4.2.1 'Four Part Suite for Tabla and Drumset'

The musical collaborative process here can be likened to the analogy, the story of getting to know someone, with a rich conversation and the development of a relationship, where there is understanding and trust, which enables and promotes further exploration. Mutual respect enables effective collaboration. The structure of the composition is as follows:

Part One (Introduction): Basant begins alone, introducing himself with tabla and simultaneously creating an introduction to the suite.

Part Two (Establishing commonalities and understandings): We pre-recorded a bass line on the tabla, a brush rhythm similar to the reco-reco found in Brazilian music and a four-cymbal descending line as backgrounds and a carpet for Basant's second improvisation. The pre-recorded parts create a strong but flexible hypnotic mood reminiscent of Indian meditative practices.

Part Three (What we bring – listening and responding): This begins with the drums employing a polyrhythmic up-tempo approach (♩= 320 bpm) using the standard jazz

ride cymbal rhythm as an ostinato. The drums build to a crescendo *ff* then pare back to *mp* for the tabla solo. At the conclusion of Basant's improvisation, the drum solo tempo remains at 320 bpm. The beginning of the drum solo is executed on the two tom-toms, snare drum (snares off) and bass drum to ensure continuity of sound, thereby creating the possibility of using rhythmic concepts from the tabla solo. As this solo builds, the snare drum and cymbals are introduced, providing a stark contrast, and ending with a fortissimo roll on the snare drum.

Part Four (the conversation strengthens – the relationship deepens): the initial tabla improvisation is used again to strengthen the form ABCA= 1-2-3-4.

4.2.2 'Freedom through Discipline' and 'Conversations with Chinmaya'

Initially, the ideas for this recording were unable to be utilised. The sarod, tabla, and sitar all needed to be in the same room for eye contact, cues and to hear each other acoustically. Thus, there was a cultural expectation from the Indian musicians that they would be in the same room together with me, and the drum kit, when playing. In the studio situation, however, this performance was also affected by the Indian musicians' relative inexperience in the studio and hampered by the size of the studio. Leakage and volume difficulties with the drums in the same room would have also made mixing and editing too difficult. As with any collaboration, we needed to reflect on and review the performance given the demands of the context, in order to address both cultural expectations and technical difficulties. The context of this collaboration meant that the sarod, sitar, and tabla had their conversation and told their story first knowing that my part in the conversation would be added later to complete the whole story. The Indian musicians were essentially providing the first part of the conversation but were careful in leaving space and providing the basis of the conversation for me to come in and be part of the whole conversation. Therefore, the snare drum and percussion were overdubbed. The same concept was used for the sarod and drumset duet, with these improvisations becoming 'Freedom through Discipline' and 'Conversations with Chinmaya.'

4.2.3 'First Meeting, First Take'

The sitar and drumset duet 'First Meeting, First Take,' was successfully recorded live with the only preconceived ideas being the tempo (♩= 150 bpm). After Lester's improvisation, we would play exchanges of no fixed lengths. There were minimal parameters for this musical conversation, but, as in any conversation, some implicit and explicit expectations become especially relevant when there is only a brief time to get to know one another musically. The tempo and exchange ideas were collaboratively developed and agreed on before we came together at our first meeting, and helped to maintain some cohesion and direction in this brief musical meeting. The drumset utilised brushes and mallets for sympathetic textures as any staccato sounds such as rim shots and the snare drum would not have resonated with the sitar sound.

The aforementioned difficulties with 'Freedom through Discipline' and 'Conversations with Chinmaya' negated some of my initial ideas on how to approach these pieces but subsequently opened up other avenues for exploration. The rich and varied melodic and rhythmic improvisations of Basant, Lester, and Chinmaya set up extremely interesting structures to welcome my overdubbed improvisations.

4.3 Conclusion

The musical relationship in this recording was enriched by the cultural background and capital brought to bear from diverse genres and traditions, with the musicians responsive to, and changed as a result of, this relationship and interaction. The inherent melodies, melodic permutations and scales of the ragas provided a performance foundation for the Indian musicians. Personalisation of the music was positioned easily within the performances, with the Indian musicians' creative exploration on the ragas and the jazz improvisation as personal composition. This opened up areas to further explore creating something novel whilst retaining respect for distinct cultural traditions and voices. The aesthetic influences from the Indian classical tradition combined with jazz and hence the musicians were influenced by the musical conversation. However, the music transcended mere

influence and no one genre or tradition dominated bringing together multi-culturalism and tradition in an intercultural collaboration.

Chapter 5: The Five Elements

5.1 Introduction

The intercultural collaborations continue with a recording that explores the harmonic interplay related to the five elements, while retaining the historical tunings of the Chinese instruments so that their traditional voice is heard within the improvisational dialogue. The musicians for this recording were William Yu (yang qin), Tanya Li (erhu) and Frank Gibson (drumset and percussion) (see Appendix 1 for musician biographies; see Appendix 5 for supplementary research material to this chapter).

As noted in Chapter 2, traditional Chinese music can be traced back 7,000 - 8,000 years based on the discovery of a bone flute made in the Neolithic Age (Jie Jen, 2011, p.1). China has one of the longest documented music histories with court documents and literature records on music from ancient China that date back to the second millennium BC. Legends suggest bamboo pipes were tuned to bird sounds and a twelve-tone musical system based on pipe pitch (Jie Jen, 2011). This concept of music representing the sound of nature and the five elements was highlighted in Chapter 2, and forms a traditional conceptual understanding that informs the collaboration.

The long history of Chinese music has been impacted by and has impacted on a range of factors: social, political, educational, linguistic, geographical and philosophical, and these have become an intrinsic part of the musical landscape. The theoretical systemology of Chinese music has been formed by some of those elements. Although initially for the higher echelons of society, classical music eventually came to the mainstream population and was related through religion, folk songs and opera to their everyday lives and for their entertainment (Brindley, 2013).

In the social and political turmoil of the 1920s and 30s in China, a hybrid of jazz emerged in the melting pot of Shanghai (Jones, 2001). At that time, Shanghai was the biggest modern city in Asia with people from many cultures, including

foreigners, colonials and military personnel. American musicians included Shanghai in their circuits and Chinese musicians began to use the influences from Western movies, American popular and jazz music, fusing these with traditional folk music by using traditional instruments. American jazz musicians also got contracts to play in the Shanghai clubs and bands; for example, Buck Clayton (who played for Count Basie) played firstly high-class cabaret jazz, then what was derogatorily called "Yellow Music": a hybrid of Chinese Music and American Jazz, which was banned after 1949. Li Jinhui, a Chinese composer in Shanghai, was known for creating the degenerate "Yellow Music". Li Jinhui had been tasked by the government to unify the different Chinese dialects, and he did this through music using, singing (opera), Asian pentatonic melodies from local folk songs, and swing harmonies and rhythms from American Jazz (Jones, 2001). However, this hybrid was short-lived with the Chinese Nationalist and insurgent Communist Party viewing this music as frivolous, decadent, exploitive and commercial, and the music, which followed was much more about serving a political function with the Cultural Revolution (Jones, 2001).

Amid the political, economic and social changes in China over the past century, not only were Western popular and jazz music banned, but also traditional Chinese minority group music. However, since the 1980s, there has been a revival in China in safeguarding some traditional Chinese cultures. Across China, there is great diversity in traditional music in relation to geographical locality with at least 56 officially recognised minority groups. Each group has specific musical traditions and cultural influences. It is therefore important to be cognizant of the range and diversity of regional and cultural influences in traditional Chinese music and not to view the music as homogenous. This diversity highlights the similarities and differences in world music and provides an interplay and backdrop that brings an indefinable quality of richness, depth and breadth.

Jazz improvisation provides the opportunity to merge composition and performance to create something new 'in the moment.' Improvisation is also not new to Chinese traditional music; it has historical roots going far further back than jazz improvisation. There are Chinese legends and fables from before the Song Dynasty (960–1279) about musicians and artists engaged in the pursuit of individualising and

improvising. Chinese improvisation was viewed as a tradition, with distinctions drawn between free, personal and creative improvisation. Jie Jen (2011) describes one of the earliest Chinese legends about Boya, a guqin (a plucked seven string instrument) musician creatively improvising and composing in relation to the majesty and inspiration of the 'high mountains and flowing streams', highlighting creative and free improvisation, but also the inner and outer worlds, and human connection with nature and the elements.

5.2 Exploration of the Creative Process

In the twenty-first century, jazz is having a limited resurgence in China both in Beijing and Shanghai with jazz clubs and schools such as the JZ club and school, and Blue Note Beijing, but this is based on American jazz, with Chinese and American musicians playing American jazz. There are also American Chinese musicians who have begun to test the possibilities of jazz-fusion by using Chinese traditional instruments on standard jazz tunes; however, this recording seeks to go beyond this approach. This recording is not about fusion or the influence of jazz music on Chinese traditional music, or vice versa, but the unfolding of a new relationship and voice. Rather than limiting the musical experience, this project views cultural background and capital as creating a musical relationship that enriches the piece and the process, opening up areas previously unexplored, creating possibilities and something novel in the present out of past experiences.

This recording seeks different ways of improvising and thinking about the music in order to explore the harmonic interplay related to the five elements, while retaining the historical tunings of the Chinese instruments so that their traditional voice is heard within the improvisational dialogue. The opportunity to bring unique and diverse cultural and musical backgrounds to bear on the process and product is the opportunity to create new possibilities, and a novel and unique product.

The initial ideas for this intercultural collaboration were to feature a variety of Chinese musicians and their respective instruments. However, after being unable to find a Chinese percussionist, and subsequent conversations and rehearsals with

ghuzheng (Chinese zither) and dizi (Chinese flute) musicians promised little, the decision was made to stay with the yang qin, erhu, drums and percussion for the entire album.

There is a complexity to improvisation that makes it difficult to express the process in the written word; thus, the resulting product must have its own voice. The 'Five Elements' voice is distinctive and unique because of the calibre and expertise of the Chinese musicians, William Yu and Tanya Li have lived in New Zealand for the last thirteen years and bring a vast degree of musical experience and expertise in relation to the tradition of Chinese music and instruments. In some instances, the various instruments are overdubbed. Rather than detracting from the intercultural collaboration, spontaneity and improvisation, it was found that the ability to overdub enhanced the improvisation through being able to be responsive to the nuances and interplay of the musical discourse with the setting, vision and emotion of the pieces made more visible and audible.

In order to maintain the integrity of the intercultural collaboration, Chinese traditional instruments and tunings were used. William plays the yang qin (Chinese hammered dulcimer) on the recordings. The yang qin is from the zither family and is a stringed instrument. Two lightweight beaters are used to strike the instrument's strings with different beaters drawing different tones from the instruments. This is similar to the use of drum sticks or percussion mallets on drums and other percussion, although the yang qin is a stringed instrument.

There are a range of theories on how the yang qin came about in China with suggestions it was developed there, or that it was based on a Turkish instrument and brought to China via the Silk Road from Persia and/or it was brought to South China by European sea merchants (Gifford, 2001). Tanya plays the erhu, which is a two-stringed bowed zither believed to have originated from Mongolia more than a thousand years ago (Stock, 1993). The sound is produced by the vibration of the skin on the sound box through bowing.

The musicians chosen for this CD performance are New Zealand based musicians who have been trained in Chinese classical music from an early age. Both Tanya Li (Erhu) and William Yu (Yang qin) have many years of musical experience in Chinese Orchestras. Unbeknown to all of us, we had previously played on one track of the late Murray McNabb's album *Astral Surfers* (2008) with the erhu and yang qin tracks overdubbed after the completion of the album. The prior connection facilitated the beginning of our collaboration, and eight years after the first recording, we were able to connect; although we had never met, an instant rapport was established on our first recording session at Bruce Lynch's Boatshed studio, with this session yielding 'Marco Polo's Return'.

5.2.1 'Springtime on Tian Mountain'

This track is a traditional Chinese folk song from the Xinjiang region played by Tanya (soprano erhu) and William (yang qin) with an overdubbed drum part. The Xinjiang region is a northwestern province, which was once the gateway to the Silk Road, bordering Mongolia, Russia, Afghanistan, Pakistan, India, and Kazakhstan; the music evokes the feeling of a journey and a story, and builds on the many traditional stories and journeys from the past along this Silk Road. Hence, there are many musical influences of the travellers from a vast array of backgrounds, such as Persian, Turkish and Russian that can be heard in the music from the Xinjiang region. Along with these influences, the link with nature, the elements and the majesty of the mountains, the cascading water, along with the beauty and beginnings of springtime can also be heard as the music soars, finds awe and peace, then walks with us.

5.2.2 'Exit Thru the Entrance'

This is a beautiful melody written by the late New Zealand composer and musician Murray McNabb in 2013. This piece was previously recorded as a rubato time duet (piano and drums, McNabb and myself respectively) for his posthumously released 2014 album, *Every Day is a Beautiful Day.* Subsequently, the piece was rearranged and played by Tanya, William and myself. A decision was made that the melody was one that could stand alone. So to highlight this, it was played three times with no

improvisation. It also tells a story and is a tribute to the composer who brought us together.

Tanya's interpretation of the melody highlights the tangible musical representation of the duality of the ying and yang balance, in this instance 'the hard versus the soft' and 'male versus female' (male composer/female performer; all male initial performance/female performer taking the lead in this recording) with this piece illustrating a delicate gentleness and giving a haunting beauty to the piece reminiscent of natural elements. The tempo (♩= 60 bpm) is established with a Chinese cymbal, bell tree and wind chimes. An improvised conga drum part was overdubbed to give the piece rhythmic variety. It was very important for the drumset, which can be quite hard textually, to employ softer percussive textures so that the mood of the piece could speak clearly and represent this natural elemental balance.

5.2.3 'Intensity/Fire'

This piece for yang qin and drum set was completely improvised in real time. The main idea was to play textures and rhythms associated with our interpretation of the words, intensity and fire, in essence to embody the elements with fire as the igniter. William on the yang qin begins alone, playing at a high intensity, but leaving space at the same time to enable the interaction between the yang qin and drum set, and to fan and build the fire. At the 2' 20'' mark, William pulls back briefly, and the drums gradually build to a crescendo as the flame is passed on. The overall feeling of the piece is spacious, as fires need to breathe and at the same time there is intensity as the flame passes from one player to the other, and the ferocity of the fire builds.

5.2.4 'Marco Polo's Return'

Of all the compositions on this recording, 'Marco Polo's Return' is the most arranged, and the rhythm parts for the entire ensemble sections were pre-recorded. The introduction is the yang qin improvising but at the same time suggesting the melody. A simple funk pattern, an overlaid Chinese cymbal and a bass line played between two tom-toms make up the rhythm section bed, over which the melody

and subsequent solos are played. Yang qin and erhu play the melody; after 16 bars, the yang qin begins playing the melody between the erhu's solo phrases. Next, the yang qin plays a repeated double time phrase which leads into a percussion interlude consisting of long tones on a variety of cymbals (American and Chinese). The final five crashes end at *ff* on a Chinese gong concluding the interlude, abstractly and metaphorically symbolising the five elements: wood, fire, earth, metal and water, encompassing the phenomena of nature.

The fast 3/4 rhythm executed on the three small Chinese cymbals with a poly-rhythmic figure played on a Chinese cymbal, bell tree and chimes leads into part one of the three-part drum solo. The three-part drum solo aims to build over parts one and two which are linked by the aforementioned 3/4 rhythm played on tom-toms, in conjunction with building in a very organic manner to a climax with full drum set, suggesting the forces of nature. The melody is stated again after part 3 of the drum solo with the double time yang qin figure and miscellaneous percussion. The coda consists of a short rubato time yang qin solo.

5.2.5 'Empathy/Compassion'

This piece begins with an orchestrated percussion introduction utilising cymbals, wood block, Chinese chocolo and a six-note African xylophone. Tanya's improvisation is based on beautifully constructed long note phrases with the drums employing sympathetic textures, mallets on three tom-toms and cymbals. The overdubbed woodblock and African xylophone help to reinforce this loose improvised form and highlight the element of wood. This was an immediate collaboration and conversation achieved in one take. At the 3' 25" mark, percussion is reintroduced briefly as in the introduction, with a pause and a dramatic dynamic change to a climax, which is maintained until the end of the piece.

5.2.6 'Happy House'

This 24-bar Ornette Coleman composition begins with a rubato time drum solo utilising brushes and occasionally referring to the rhythmic phrases of the composition. Drums then set up a straight-ahead hard bop groove for the yang qin to enter and play the melody twice through with embellishments. William then

improvises in a very free rhythmic manner showing with considerable facility his master musicianship. The yang qin then plays the melody once through leading into another drum solo which begins with the opening phrase of the melody. This solo gradually builds in intensity and velocity, and then pares back to *p* for the final yang qin phrase. There was an awareness that placing William in a hard bop situation would not be ideal, as he was uncomfortable with the idiom; however, we came together in collaboration, able to assimilate and adapt, so all the elements were integrated. We had developed shared understandings and trust in each other's musicianship to create a pleasing performance.

5.3 Conclusion

The performances involved all of us playing simple melodies, and while each of us embellished on the melody, distinctive voices may still be harvested from the collective sound. Harmony, both metaphorical and musical, was brought to the pieces through the use of our respective instruments and approach to represent and symbolise the elements encompassing fire, earth, water, metal and wood.

In this intercultural collaboration, it has again been highlighted that it is about the discourse *in* music rather than the discourse *on* music. During the recording process, it was evident from the discourse with Tanya and William that nuances and aesthetics in traditional Chinese music cannot be put in scores. These nuances and aesthetics were individualised according to their feeling and skill based on their personal interpretation, understanding of and respect for tradition- both from a jazz drumming perspective and a Chinese classical musician's perspective, yet still bringing in their own character and personal experience. The distinctive personal and collective voices of Jazz and Chinese musical traditions and language were evident in the music and improvisations with each individual (inclusive of the jazz drumming aesthetic) bringing a distinctive voice that was able to be identified as deriving from the respective lineages. Through this recording we discovered that knowing when in the musical conversation to employ restraint and freedom underpinned by empathy, respect, humility was essential to an openness and celebration to diverse ways of approaching pieces.

While we did not share a common musical language, we took a leap of faith, and the aesthetics of the music enriched the musical conversation. Tanya asked to redo pieces that were technically immaculate to get the right emotion. Implicit in this is a focus on conveying the right emotion and feeling. This 'right emotion' and 'feeling' is an important part of the improvisational approach for each piece for both myself as the jazz drummer and for the Chinese musicians. Just as the swing, groove, techniques, background and aesthetics contribute to my improvisations, it was seen as paramount to Tanya and William that the choice of technique to bring out the balance of the piece, the distinct elements or their combination, and the harmony combine to create the right emotion and feeling. This too is what the best jazz musicians aspire to, and this 'right emotion' is what we created in *The Five Elements.*

Chapter 6: Open-Ended

6.1 Introduction

The final collaboration in this intercultural exploration is a recital: Frank Gibson and collaborating artists, The Black Quartet and Bruce Lynch, which occurred on 28 July 2017 at Marama Hall, Otago University (see Appendix 1 for musician biographies, and appendix 6 for supplementary material to this chapter). This recital explores the possible rhythmical, melodic, harmonic and textural improvisational intersection points between jazz drumming improvisation while playing with a Western art music string quartet and electric bass.

One of the defining elements of jazz is improvisation. While distinctive to jazz, improvisation is also evident in classical music; for example, J. S. Bach improvised fugues in the Baroque era, which were then further elaborated on in performances. However, it is now uncommon for classical musicians to improvise with most classical music pre-composed for performances. Schuller (1991) suggests that classical music performances can be repetitively dulled and lacking in spontaneity, although acknowledging spontaneity does occur in classical music. Some jazz, too, is through-composed and arranged; however, the difference is that improvisation is a crucial, valued skill for jazz musicians, but not a crucial skill for classical musicians. Many classical music pieces are deemed to have a correct way to be played, and integrity to the history may mean that the pieces are played in a manner very close to the original composition. The expertise of the musician in classical music may be judged by how closely they adhere to the original integrity (known as ürtext) of the original composition, whereas many jazz musicians seek to 'go beyond' in unique expressions of individuality and self-expression.

In the earlier performances of jazz and classical music, there were distinct genre differences in style, articulation, interpretation, phrasing and tone. However, more recently, world music and fusion have sought to cross over and fuse genres. Beginning from the 1920s and the start of fusing elements of jazz and classical in the jazz age to create symphonic jazz, to the late 1950s with 'Third Stream' jazz, there

have been classical elements in jazz and jazz elements in classical (Austin, 1996). Composers, such as Stravinsky, whose 'The Ebony Concerto' was written for the Woody Herman band, and Gershwin experimented with jazz influences, and may have helped lay the groundwork for fusion and Third Stream.

Classical European string quartets usually comprise a cello, viola and two violins. A number of jazz musicians have recorded jazz tunes with string ensembles fusing jazz and classical instrumentation, such as Artie Shaw and the String Swing Ensemble in the 1930s, Charlie Parker with Strings (1949-52), Clifford Brown with Strings (1953), and later in the 1980s Max Roach's double quartet in the recording *Bright Moments* (1986). Also, a number of String Quartets have played jazz compositions, such as The Turtle Island Quartet on their album *Skylife* (1990) and the Kronos Quartet with *Monk Suite: The Kronos Quartet Plays Music of Thelonious Monk* (1984). Max Roach recorded 'Survivors' with a String Quartet in 1984 and in 1986 recorded 'Bright Moments' with a Jazz Quartet and a String Quartet. During this same period The Kronos Quartet were experimenting with jazz bassist Ron Carter in the aforementioned album *Monk Suite* but they did not follow up on the collaboration with a jazz drummer.

There have been very few jazz drummers who have played as a solo jazz artist with a string quartet, a search that has revealed only Max Roach. While jazz roots lie in the combination of elements of European harmony and form, and African based music, this recital sought to go beyond recreating and solely using classical instruments to play jazz and/or to fuse elements of jazz and classical; it also sought to retain the distinct voices of each, and to explore the improvisational elements, intersections and inter-connections of jazz roots: African-based music and traditional European harmony.

6.2 Exploration of the Creative Process

This was a performance where I knew there were some areas beyond my scope of practice, and I needed to access additional expertise especially in arranging classical music and scores. Bruce Lynch is an electric and acoustic bassist, producer and

arranger. I have had a long musical association with Bruce, which has included session work and playing together in fusion bands. Bruce is skilled and experienced in composing, arranging and orchestrating, hence we collaborated together for this performance, each bringing our strengths and expertise to bear to ensure that the classical musicians had the required framework and scores to engage in this musical venture.

As a group and as individuals The Black Quartet regularly record and perform across various musical genres having previously collaborated with performers such as Kanye West, Six60 and Ladyhawke. They were chosen for this project because of their classical training and their demonstrated versatility and openness to other genres. Joseph Harrop (violinist and violist) has presented internationally on music performance practice and social action through music, and was also able to bring additional understandings that enhanced the musical conversation, dialogue and collaboration.

6.2.1 'Stolen Moments'

'Stolen Moments' was originally composed and arranged by American saxophonist, Oliver Nelson. The work is a 16-bar minor blues phrased in an eight-six-two pattern. It was first recorded in 1961 on Nelson's album *Blues and the Abstract Truth*. Our interpretation (arranged by Bruce Lynch) begins with the standard introduction followed by the melody repeated. The dynamics employed during bars 9-16 provide tension and release, adding another side to the character of the piece. The violin begins the improvisation playing two choruses. In the second chorus, viola, violin and cello join in and improvise, collectively leaving lots of space. A 24-bar interlude follows with the drums interacting in a spirited manner. The bass solos for two choruses and strings play a background over the second chorus. The 24-bar interlude is repeated, followed by energetic interplay of drums and the ensemble. We return to the melody with the repeat, and the violin plays an imaginative cadenza to end the piece. The character of the piece comes through the form and the improvisation with release and space providing the tension and a call to interact and respond.

6.2.2 'So What'

Written by Miles Davis in 1959 for the album *Kind of Blue*, 'So What' is arguably his most famous and influential composition, and is one of the first recorded examples of modal jazz. 'So What' employs the standard AABA 32 bar form utilising D Dorian mode in the A sections, and B flat Dorian mode in the B section. Freed from harmonic constraints, the opportunity is provided for soloists to create a relaxed and meditative feeling while maintaining the deep pulse and forward motion so necessary to, and indicative of, the underlying jazz foundation. Rhythmically, the melody of this tune is built on traditional African call-and-response techniques, suggestive of the work songs of enslaved Africans in the southern parts of the United States. Our interpretation of this composition begins with a rubato bass solo, which is relaxed and spacious, immediately and aptly setting up the mood for the piece. The melody is a stated call by the bass and response from the strings, and leads to Lynch's 32-bar shout chorus maintaining the call and response rhythms which subsequently lead into the two-chorus viola solo accompanied by strings playing response phrases on the head. Next a pedal point ensues for 16 bars, giving a truly suspended feeling, which resolves into 8 bars of stylized rhythm section followed by another 8 bars of pedal point. During the 32-bar shout chorus, tensions are intermittently released after 8 bars of pedal point. The dynamics change instantly to forte for the 12/8 section, which sets up the drum solo. At the conclusion of the drum solo the melody is stated once again, leading to the accented eighth notes by all to the finé. 'So What' brings to the listener a call and response melody based on a modal structure, which truly integrates into a mutually understood musical conversation, the different understandings inherent in jazz and classical backgrounds.

6.2.3 'In Walked Bud'

This work is Monk's tribute to his fellow pianist and bebop innovator, Earl 'Bud' Powell. First recorded in 1947, it is based on the chord changes of Irving Berlin's 'Blue Skies'. This AABA 32-bar composition utilises a call-and-response concept in the B section. This version begins with drums playing the melody, orchestrated between two tom-toms, a snare drum and a bass drum. The bass then plays the AABA melody, improvising over the B section. This is followed by an 8-bar drum

solo. The string quartet then play the melody accompanied by the bass and drums. This is followed by one chorus of reharmonised melody, which leads to an improvised chorus by the cello accompanied by bass, drums, violin and viola figures. A 16-bar drum solo follows, leading into the one chorus viola solo. Sixteen bars of reharmonised melody suggest a quasi-march feeling, with the bridge played as written, and an 8-bar drum solo over the last A section sets up the melody to finish. With the reharmonised melody and the quasi-march feeling emulating the walk, the improvisation, call and response link metaphorically with the tune's namesake so that jazz and classical came together as we called and waited for Bud to walk in.

6.2.4 'Naima'

Composed in 1959, and first recorded that year for the *Giant Steps* album, 'Naima' is a haunting melody of John Coltrane's, crafted for his wife Naima as a tribute. This beautiful ballad has become part of the standard jazz repertoire. Its AABA form stands out from others in that the A sections are 4 bars and the bridge 8 bars, thereby adding up 20 bars in standard 4/4 time. Our arrangement, by Auckland based composer/arranger Bernie Allen, in 3/4 time is refreshing and opens up the melody for the drums to interact judiciously. The string quartet played this composition skilfully and entered into the spirit of the piece with much emotion. The pedal point on which the composition is based allows Allen's imaginative sections (particularly, letters G and H) to involve the drums in active interplay. The only improvisation is a 16-bar bass solo. Allen's rearrangement captures the essence of the tune, and provides the opportunity to bring emotion and imagination to enhance the spirit of the piece.

6.2.5 'A Night in Tunisia'

Composed by John Birks 'Dizzy' Gillespie, this piece has been arranged here by Bruce Lynch. Written in 1941 and recorded in 1942, 'A Night in Tunisia' became a jazz standard and remains so today. The unique bass line was considered revolutionary for avoiding the usual 'one and three' or 'four beats to the bar' standard bass lines. The form is the standard 32-bar form. The B section is based on the chords of the jazz standard 'Alone Together' (comp. Arthur Schwartz). Upon completion of the last A section, a 16-bar interlude is employed with the last four bars tacet, giving the

soloists a springboard to launch their improvisations. On the live 1947 version *Bird and Diz,* Charlie Parker played the famous four-bar break, setting up his solo.

Our version began with the string quartet playing rubato time excerpts of the melody, followed by the aforementioned bass pattern, 8 bars followed by the melody and interlude setting up the violin solo. At the end of the violin solo, the introduction was employed to set up the bass solo. A chorus of the melody follows, setting up the open drum solo, which was played in rubato time at the beginning, and then on the form of the melody. The interlude followed, with drum fills to finé. In this way the chorus and solo structure provided the context to for each soloist to build on and created the lead in for the next player in a relay 'passing the baton' manner to continue to add their voice to the conversation and exit and enter the conversation with common understandings.

6.2.6 'Skylife'

Composed and arranged by David Balakrishan, 'Skylife' is an anthem rock groove written for the Turtle Island String Quartet (1990). The inclusion of 'Skylife' in the programme opens up other avenues for improvisation over the rhythm section's funk and rock groove, and provides the opportunity for imaginative approaches. Mahuia Bridgeman-Cooper was the featured violin soloist. The interpretation of this composition required an entirely different approach from the string quartet, which they achieved with conviction and relative ease. 'Skylife' is a relatively straightforward ABAB, 16-8-12-8 form. The B sections were played with an open feeling over the pedal point, which enabled a tension and release to occur. Mahuia's solo showed another side of the string quartet's ability to adapt to diverse rhythmic approaches from the rhythm section. The violin built over 24 bars with backgrounds from the violin, viola and cello, and the quartet returns to A and B. 'Skylife' is a modern musical conversation with a steady pulse bringing the jazz and classical instrumentation to a new contemporary position.

6.2.7 'A Tribute to Max Roach': Marama Hall Improvisation (Frank Gibson)

This improvisation is an unaccompanied drum solo, which occasionally referred to the rhythmic phrases which make up three of Roach's unaccompanied drum solos: 'For Big Sid', 'Drums Unlimited' and 'The Drum Also Waltzes'. The innovative

improvisations of alto saxophonist Charlie ‘Bird’ Parker, trumpeter John Birks ‘Dizzy’ Gillespie and pianist Earl ‘Bud’ Powell, amongst other prominent jazz musicians of the 1940s and 1950s, encouraged drummer Max Roach to find new approaches to accommodate their music which was later called be-bop. His fresh, innovative ideas over time contributed to the drummer becoming a more active and integral part as an accompanist in the band. His innovations above opened up unlimited possibilities for the drummers that followed him, and this improvisation provides a good example of these possibilities realised.

This unaccompanied drum solo began with a four-cymbal descending line played several times and repeated as a four-drum ascending line. The cymbal line is repeated leading into Roach’s melodic composition ‘Drums Unlimited’, which is a hi-hat figure repeated AA 16 bars, a variation B of 8 bars, and another section A of 8 bars making a 32-bar AABA composition. The drums improvise on this form and segue into ‘For Big Sid’, another AABA 32-bar composition, dedicated to fellow drummer ‘Big’ Sid Catlett. Improvisation on this form continues and leads into the third theme, ‘The Drum Also Waltzes’, a 16-bar 3/4 composition. Drums improvise over this form and return to a short statement of ‘Drums Unlimited’, and then the four-bar descending cymbal line is played as the final statement. This piece is a tribute, and it speaks to the history and personalities of those who have forged new musical pathways and opened up the creative possibilities and roads for those who have come after.

6.2.8 ‘Straight No Chaser’

First recorded in 1951 ‘Straight No Chaser’ is only the second blues that Thelonious Monk recorded, with ‘Mysterioso’ being the first in 1948. It is a 12-bar blues employing Monk's creatively simple compositional style of using a consistent idea with different measures and endings. Originally composed by Monk, and arranged by Bruce Lynch for this concert, ‘Straight No Chaser’ has been a part of the standard jazz repertoire for over 50 years.

Our version began with the bass accompanied by drums playing one chorus of the melody as written, followed by two more melody choruses with embellishments. In

the fourth chorus of the bass solo, the string quartet played a written shout chorus leading into the final and fifth chorus of the bass solo. The string quartet played the first four bars of another Monk blues, 'Blue Monk', to set up the cello solo, with the same format continuing with the solos by first violin, second violin and viola, with all solos on the last eight bars of the blues form. A reharmonised chorus of 'Straight No Chaser' hints at the atonality that followed. The use of a simple melody, different measures and endings provided the framework for, and the opportunity to, embellish and go beyond, yet meet together to compose and re-compose.

6.3 Conclusion

This performance evidenced an exploration of hybridity in music where a jazz drummer and classical musicians collaborated to encourage and create a further hybridization whilst retaining the voice of and a respect for the musicians' traditions and musical cultures. It was an aspirational opportunity capitalised on to bring together improvisation, jazz and classical musicians together to create in the moment. This was an exploration of improvisation and the joining of distinct aesthetic genres. We attempted to allow the moment to create itself and embrace it with spirit, acknowledging that our musicianship and approach has been informed and crafted by those great jazz and classical progenitors, traditions and foundations. While improvisation was created 'in the moment' and 'the moment created', the history and contribution of those who have gone before played a crucial part both unconsciously and through conscious execution in the ongoing expression and evolution of the craft, music and musicianship.

Chapter 7: Conclusion

This exegesis explored the possibilities of amalgamating jazz-based improvisation with the style and improvisations of three other musical cultures: Indian (Hindustani) classical music, Chinese classical music and Western classical music (chamber music tradition). This research aimed to explore musical collaboration and the connection points between bop-based jazz improvisation and the improvisational languages of music from India and China, and Western classical chamber music. Importantly, the central thesis of this project was that these musical languages can be used in collaboration with jazz to create new stylistic interpretations, whilst still retaining distinct music-cultural voices.

The central approach to this performance-led research was, as discussed in Chapter 1, the concept of 'discourse in music', whereby communication on both musical and linguistic (discussion) levels became the prime motivator of artist-to-artist communication. Through the performances and recordings I created for this exegesis the notion of tradition (and what we think of as musical traditions) was explored through the musical and linguistic discourse that occurred during the rehearsal, performance and recording of the music we created. The incorporation of this communication was particularly important for the merging of jazz with aesthetically and culturally different musical genres in intercultural collaborations to create hybrid musical performances where both musical cultures (and the performers) have equal input in the performance.

I began the exploration of hybridising genres by examining the genre central to this exegesis: jazz. As stated in Chapter 2, intercultural collaborations have been an important stylistic feature of jazz from its earliest years, and in fact, jazz is a product of intercultural collaborations between descendants of African slaves and free people to the United States, European colonial descendants, and hybrid cultures between the two (such as Afro–Cuban [Hispanic] or Afro–Haitian [French]). This

makes jazz a useful, flexible musical vehicle for collaborations with other genres and cultures.

Key to this research was improvisation. Improvisation is central to jazz, and to many other musical cultures. In this research it was important to me that I could use aspects of jazz with musicians whose primary style was not jazz, but also to explore aspects of style and improvisation in the variety of musical aesthetics my collaborators were bringing to the project.

Chapters 3 through 6 explored these different collaborations in recording and performance. In Chapter 3, I began by establishing a base-line of American bop jazz by recording an album of Thelonious Monk compositions, with American jazz musicians Chuck Manning (Tenor Saxophone), Larry Koonse (Guitar), Theo Saunders (Piano) and Putter Smith (Bass). This established the foundation and framework for me, using the understanding I have of the genre that I have performed for most of my life. The negotiations of musical language, meaning and discourse enabled a shared dialogue and a collaborative exploration of jazz improvisation, and all that long practiced jazz musicians bring to such performances, providing the opportunity to set off this exploration of inter-cultural musical collaborations from a solid starting point.

Chapters 4 and 5 explored Hindustani classical music and Chinese classical music aesthetics, respectively. Both Indian and Chinese musics have radically different aesthetic values and stylistic impulses. While the raga system in Indian classical musics emphasises improvisation as key to the musical experience, Chinese classical music has emphasised the art of embellishment and ornamentation on an established melodic line. In exploring each of these musical styles, I found that in my collaboration with Indian musicians Basant Madhur (Tabla), Lester Silver (Sitar) and Chinmaya Dunster (Sarod), an improvisational melodic raga foundation positioned the personalisation of the music easily within the performances, with the Indian musicians' creatively exploring the ragas and jazz improvisation as a combination of collective idea creation and personal composition. No genre or tradition predominated and this created something novel whilst retaining distinct voices and

traditions bringing together multi-culturalism and tradition in an intercultural collaboration.

In contrast, my collaboration with Chinese musicians Tanya Li (Erhu) and William Yu (Yang Qin) found that, just as the swing, groove, technique, background and aesthetics contribute to my improvisations, it was seen as paramount to Tanya and William that the improvisation incorporated the right choice of technique and melody embellishment to bring out the balance, harmony, elements and emotion of the piece. The right feeling and emotion was positioned as being essential to the musical discourse and as being respectful to what each of us brought to the intercultural collaboration; an acknowledgement and valuing of our respective traditions, musicianship and multiculturalism.

In Chapter 6, I explored the possibilities of jazz with a Western art music string quartet, with added electric bass. This was considerably different again, utilising both improvisation and embellishment of the melody. I found that Bruce Lynch (Electric Bass) and the The Black String Quartet (Mahuia Bridgman Cooper [Violin], Jessica Hindin [Violin], Joseph Harrop [Viola], Rachel Wells [Cello]) followed their own unique paths into improvisatory aesthetics. The performance evidenced an exploration of hybridity in music where collaboration encouraged further hybridization to bring together distinct aesthetic genres with improvisation, jazz and classical musicians together creating in the moment. The classical European string quartet with the juxtaposition of an electric bass added a further, distinctly modern, element in this intercultural collaboration, synthesising in the discourse a range of voices and genres to come together as one voice to tell new stories.

Throughout the performances in this project, distinctive voices were harvested from the collective sound, yet there was a coming together in the moment that made the whole greater than the sum of individual voices. While bringing their own character and personal experience, the music was individualised and collectively created according to the musicians' feeling and skill, and based on their personal interpretation, understanding of and respect for tradition, and in relation to our musical conversations and collaboration.

I reiterate that it is apparent that these intercultural collaborations are fundamentally about the interaction in the course of making music encapsulating the feeling: the discourse *in* music rather than the discourse *on* music. As improvisers, we seek to create 'in the moment' through expressing our feelings, spirit and personalities, but at the same time, we rely on our musical backgrounds and technical expertise. I believe the music portfolio of CDs that accompanies this exegesis speaks for itself with every listener hearing what speaks to them, based on the captured moment and a myriad of unconscious and conscious perceptions and interpretations filtered through experiences and their story, the connection and conversation they have with the music, 'their moment'.

In world music and fusion, the distinct cultural voice can get 'lost in the mix', merged beyond recognition or overwhelmed by the dominant voice. These collaborations sought to retain the distinct cultural voice and to give equal voice to all involved through retaining cultural integrity. This was assisted by traditional tunings and instruments and the decisions made between musicians in the course of rehearsal, performance and recording. At times, such as those discussed in Chapter 4, our initial ideas had to change due to practical constraints, creating a new conversation. This project is founded on collaboration with compositions chosen and orchestrated to build onto that collaboration, to renew established musical relationships and build new ones. Musical collaboration is not a finite expression, but an open-ended process. It is about bringing openness as well as respect for the past and diverse backgrounds to the conversation. Thus, we create a notion of value and respect for all the musicians involved and what they bring to the conversation, as well as a means of pursuing a new way of making music; a celebration of diversity and possibilities – what might be called 'multicultural music'. Multicultural music is where there is an openness to the others' perspective and where the conversation is not one-sided or melded by one's perspective and background, and is thus not fusion or 'world music'. It is, however, a discourse in music in the 'space between' in the performance space. This is a space where no one voice or genre dominates, but a celebration of diversity, and an honouring of respective histories and the richness of individual and cultural experience.

The burgeoning New Zealand multicultural society is a boon for musicians wanting to explore other musical cultures, styles, and aesthetics. The notion of being able to improvise with any musician from a range of backgrounds and across a range of genres is intriguing and presents infinite possibilities. Improvisation provides this opportunity to tell new musical stories: to merge composition and performance to create something new 'in the moment' and to create 'new moments'. Future research in this area could potentially explore different aesthetic elements and improvisation styles to enable other musical and cultural stories to be told. This could potentially be important as more and more Kiwi musicians have competing and often conflicting cultural backgrounds. Musical collaboration and an openness to celebrate diversity allow each musical voice to be heard in a truly equal conversation, 'the discourse in music' creating and telling that new story.

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_____. (1970). *Bitches Brew*. New York, NY: Columbia Records.

_____. (1992). *Doo-Bop* New York, NY: Warner Brothers.

Donegan, L. (1978). Puttin‘ on the Style. London, England: Chrysalis.

Ellis, D. (1967). *Electric Bath.* New York, NY: Columbia Records.

_____. (2010). *Live In India*. Sleepy Night Records. [Originally a Jazz India presentation, recorded at Rang Bhavan, Bombay, India 1978.]

Evans, B. (1966). *Bill Evans Trio With Symphony Orchestra.* Los Angeles, CA: Verve Records.

Getz, S. (1962). *Big Band Bossa*. Los Angeles, CA: Verve Records.

Gibson, F. (1976). *Doctor Tree.* Auckland, New Zealand: EMI NZ.

_____. (1981). *Executive Decision: Frank Gibson’s Space Case.* Auckland, New Zealand: Ode Records.

_____. (1981). *Parallel 37: Frank Gibson with Milt Jackson, John Scofield, Bobby Shew, Steve Erquiaga and Mike Nock.* Auckland, New Zealand: Ode Records.

_____. (1983). *Space Case 11: Frank Gibson’s Space Case featuring Claudio Roditi and Ron McClure.* Auckland, New Zealand: Ode Records.

_____. (1985). *Space Case 111: Frank Gibson’s Space Case*. Auckland, New Zealand: Ode Records.

_____. (1987). *Jazzmobile.* Auckland, New Zealand : Kiwi Pacific Records.

Gibson, F. & M. Nock. (1987). *Open Door.* Auckland, New Zealand: Ode Records.

Gillespie, D & Parker, C. (1952). *Bird and Diz*. Los Angeles, CA: Verve Records.

Hiroshima. (1979). *Hiroshima.* New York, NY: Arista Records Inc.

Mahavishnu Orchestra. (1971). *Inner Mounting Flame.* New York, NY: Columbia Records.

Mayer, J. (1969). *John Mayer's Indo Jazz Fusion – Etudes.* London, England: Transatlantic Records Ltd.

McNabb, M. (2000). *The End is the Beginning*. Auckland, New Zealand: Saranbang Records.

_____. (2009). *Astral Surfers*. Auckland, New Zealand: SDL Music Ltd.

_____. (2012-13). *Every Day is a Beautiful Day*. Auckland, New Zealand: Saranbang Records.

Morrisey Mullen Band. (1979). *Love Don't Live Here Anymore.* Abbey Road, London, England: EMI.

Oregon. (1976) . *Elvin Jones and Oregon: Together.* Santa Monica, CA: Vanguard Recording Society.

Parker, C. (1947-52). *Charlie Parker with Strings – The Master Tapes*. Los Angeles, CA: Verve Records.

Paz. (1982). *Paz are Back.* London, UK: Spotlite Records.

Roach, M. (1985). *Max Roach Double Quartet: The Swedenborg String Quartet - Live At Vielharmonie Munich*. Tribiano, Italy: Soul Note.

_____ (1986). *Bright Moments*. New York, NY: Soul Note.

Shakti. (1977). *A Handful of Beauty* (with John McLaughlin). New York, NY: Columbia Records.

_____. (1999). *Remember Shakti.* New York, NY: Verve Records.

Sutton, T. (2003). *Jazz meets Symphony: Alan Broadbent Trio.* Auckland, New Zealand: BMW Series.

Turtle Island Quartet. (1990). *Skylife.* Los Angeles, CA: Windham Hill.

Walker Brothers. (1978). *Nite Flights.* London, England: GTO Records.

Williams, T. (1969-70). *Once in a Lifetime*. New York, NY: Verve Records.

SAMPLED BY DJS THE FOLLOWING ALBUMS AND COMPILATIONS:

DJ Numark. (2004). *Jurassic 5- Hands On.* New York, NY: Sequence Records.

Fingathing. (2002). Drunken Master 11. *On Superhero Music*. Manchester, UK: Grand Central Records.

DJ Vadim. (1999). How to Exercise The Turntable Record Player. *On U.S.S.R. Life from the Other Side.* London, England: Ninja Tune.

Eugino D. (2000). *On Respect Overdue. Vol 2.* Sydney, Australia: Creative Vibes.

FILM SOUNDTRACK:

Hayward, R. (1972). *To Love a Maori.* Dunedin, New Zealand: Rudall and Ramai Hayward Film Productions.

APPENDIX 1: Musician Biographies

Four In One Musicians' Biographies

Putter Smith is a jazz bass legend performing with many of the greats, including Thelonious Monk Quartet, Art Blakey and the Jazz Messengers, Duke Ellington Orchestra, Billy Eckstine, Alan Broadbent, Lee Konitz, Ray Charles, Carmen McRae, Art Farmer, Marlene Dietrich, Burt Bacharach, Errol Garner, Gerry Mulligan, Charlie Haden, Art Pepper, Manhattan Transfer, Shelly Manne, Joe LaBarbera, Billy Mintz Quartet, Dexter Gordon, Billy Higgins, Don Cherry, Carla Bley, Diana Krall, Natalie Cole and many more.

Larry Koonse has received multiple Grammy nominations and has toured with Mel Torme, Bob Brookmeyer, Cleo Laine, John Dankworth, Billy Childs, John Patitucci, David Friesen, Luciana Souza, Natalie Cole, Bob Mintzer, Peter Erskine, and Warne Marsh, and was a featured performer with the Percy Faith Orchestra. He is currently a member of Billy Child's landmark chamber sextet and jazz vocalist Tierney Sutton's trio. At the invitation of Nelson Mandela and UNICEF, Larry performed for the first annual SAMIX festival with the Steve Houghton quintet. In his travels, he has performed at Carnegie Hall, the Academy of Music, Disney Hall, the Sydney Opera House, and has been a featured soloist with the L.A. Philharmonic, the Philadelphia Orchestra and many other orchestras throughout the world. Larry has recorded with Cleo Laine, Al Hirt, Jimmy Rowles, Bob Brookmeyer, Luciana Souza, Lee Konitz, Larry Goldings, Mel Torme, Alan Broadbent, Ray Brown, Toots Thielemans, Rod Stewart, Linda Ronstadt, David Friesen, Bob Sheppard, Warne Marsh, Charlie Haden, Natalie Cole and many other jazz artists.

Theo Saunders was born and raised on the island of Manhattan and was first intoxicated by the sound of jazz while attending the High School of Performing Arts. A pianist, composer and arranger, he has lived in Southern California since 1985, but his career has remained international in its scope. Saunders' musical odyssey has taken him to four continents and twenty-five countries. He has performed and recorded with dozens of jazz luminaries and worked extensively in the bands of

Freddie Hubbard, Carla Bley, Sonny Fortune, Bob Brookmeyer, and John Klemmer. A highlight was his participation in the historic album, *Living Time* on Columbia Records, which brought together the writing of composer George Russell and the improvisational genius of pianist Bill Evans with the band, including Joe Henderson, Tony Williams, Ron Carter, Sam Rivers, Jimmy Guiffre, Snooky Young and Howard Johnson.

Chuck Manning has made dozens of appearances and collaborations with musicians, such as the Los Angeles Quartet, and he has had a long-time collaboration with Swiss multiinstrumentalist Isla Eckinger. Chuck has recorded with Alphonse Mouzon and is a regular member of the Bobby Bradford Mo'tet.

Freedom Through Discipline Musicians' Biographies

Basant Madhur is a widely acknowledged tabla player and a much-respected artiste in the arena of Indian Classical Music. On account of his versatility and pleasing disposition, he is a foremost creative artist in the realm of Indian classical music in New Zealand, and Australasia as a whole. Madhur moved to New Zealand in 2002 and established the Sargam School of Indian Music. In 2008, he received the Award of Appreciation for his contribution to the field of music by GOPIO (Global Organization of People of Indian Origin New Zealand). Basant has had the honour of accompanying some of the stalwarts of Indian Classical Music, such as Grammy winner Pt. Vishwa Mohan Bhatt, Pt. Ronu Majumdar, Pt. Rakesh Chaurasia, Dr. Kadri Gopalnath and mridangam player Patri Satish Kumar, to name a few. Other than being a regular feature in many music festivals in New Zealand, Basant is known to perform in India, Australia, and USA on other occasions.

Lester Silver has never lost his passion for studying and learning about the music known as Raga Sangeet. The sitar's beautiful tone and shimmering notes have enchanted listeners ever since Ravi Shankar brought it out of India more than half a century ago. Since being introduced to this music over thirty years ago, there have been many teachers and influences, with most of Lester's formal training being under the guidance of sitarist Prof. Prasanta K. Bhanja of Santiniketan. After much personal practice and effort, Lester is now considered to be one of New Zealand's

leading exponents. Lester is a well-respected and acclaimed musician in this field of Indian art music and is a regular performer in Auckland's classical music concerts, as well as regional arts festivals around New Zealand.

Chinmaya Dunster was born in Kent, England. After attending art college, Chinmaya left the UK, and with watercolours and Spanish guitar in hand, went on the hippy trail that led through Afghanistan to India. After exploring and painting in the Himalayas, Sri Lanka, Thailand, and Japan, an all-night concert in New Delhi in 1979 proved to be a turning point in his life. There he heard a performance by the world-famous sarodist Amjad Ali Khan and instantly fell in love with the sarod. Three years later he became a student of Amjad Ali Khan's leading disciple. Chinmaya dedicated the next thirteen years to the study of Indian classical music on the sarod, both in London and at the Osho Commune in Pune, India. In 1990, with two other commune members, he founded the east-west fusion band Terra Incognita, which released two CDs on New Earth Records. His release, Celtic Ragas, a blend of Indian and Celtic elements, appeared on New Earth Records in 1998. In 2003 Chinmaya and his Celtic Ragas band were exclusively honoured to perform live at Paul McCartney's wedding in Ireland. In 2004, Paul McCartney chose the song 'Chance Meeting' from Chinmaya's CD *Celtic Ragas*, as the third track on his favourite songs compilation, *Glastonbury Grooves* (2004).

The Five Elements Musicians' Biographies

Tanya Li started learning the erhu at the age of 10. By age 14, Tanya was invited to play solo performances in various concerts and she performed throughout the provinces and cities of China.

William Yu started to learn yang qin at nine years of age. He won first place in the National Music Competition of China when he was 15. William was admitted to the Liao Ning Province Song and Dance troupe at the age of 16.

Tanya and William have over 30 years of musical experience in Chinese Orchestras. In 2004 they immigrated to New Zealand. Subsequently, they have performed at music, government, ministerial, Chinese association and educational functions, and

also performing with the Auckland Philharmonia and at the International Jazz Festival in Wellington.

Open-Ended Musicians' Biographies

Bruce Lynch is an electric and acoustic bassist, producer and arranger. Arriving in the UK in the mid-1970s, Lynch became a session musician touring and recording with Cat Stevens. He also recorded on two albums for Richard Thompson and an album with Rick Wakeman, as well as playing on Kate Bush's debut album. While in the UK, he was an early member of British jazz/funk band Morrissey-Mullen, together with fellow New Zealand session musician Frank Gibson, Jr. on drums. Returning to New Zealand in 1981, he started arranging and orchestrating for New Zealand television and jazz ensembles. He later became a record producer, producing, amongst others, Kiri te Kanawa's Maori album, and receiving two New Zealand Music Awards.

The Black Quartet are a sophisticated, versatile group of extremely talented musicians, offering a contemporary take on this classic ensemble style. They have collaborated with performers such as Kanye West, Six60 and Ladyhawke. They have also composed advertising music for some of the world's biggest commercial brands.

Mahuia Bridgman-Cooper is an Auckland based composer, producer and accomplished violinist. A founding member of The Black Quartet, he has been called to play and produce for a diverse range of artists and ensembles including Laurence Arabia, Maisey Rika, Ladyhawke, Moana and The Tribe, TVNZ, The NZSO, SJD, Kid Kenobi and Hayley Westenra among others. In 2016 he took home the APRA best film score award for Lee Tamahori's *Mahana*, which adds to the previously won APRA Maioha award and multiple nominations, including Best Film Score for Fantail in 2013, and Housebound in 2014, amongst others.

Joseph Harrop is also a professional violinist and violist, educator and music academic. 'Dr Joe', as his students call him, believes in the power of music-making as an instrument of social change, as a creative way to invest in one's self and the

community, and as a template for achievement and higher aspirations. Joseph studied in Auckland and Germany before completing his PhD at the Royal Academy of Music, London. He left a successful performance and lecturing career in the UK to take on the challenge of implementing the musical-social development programme, Sistema Aotearoa in Otara, South Auckland. Joseph was given a Sir Peter Blake Leadership Award in 2013 and was elected as an Associate of the Royal Academy of Music for significant contributions to the music profession in 2014. He has presented internationally on music performance practice and social action through music. The techniques of effective music ensemble performance are a particular research interest. His work is published by Oxford University Press.

Rachel Wells studied with Euan Murdoch and Coral Bognuda, and gained her ATCL with distinction under Jim Tennant. She plays with the Black Quartet, and has freelanced and recorded with other chamber groups, and a host of NZ's finest contemporary bands and artists including Broods, Lawrence Arabia, the Blackbird Ensemble and Hayley Westenra. She has a Bachelor of Fine Arts from Elam, Auckland University.

Jess Hindin gained a degree in Performance Violin at The University of Auckland School of Music. Following her studies, she successfully auditioned for the internationally touring world music stage show *Barrage*, based in Alberta, Canada. After almost six years of extensive touring, encompassing five continents and multiple international television appearances, she returned home to continue a career as a freelance musician performing in New Zealand and internationally with different shows and bands. In 2016 Jessica was appointed Music Director of Sistema Aotearoa, an orchestral musical/social intervention program in South Auckland bringing free musical education to over 400 children weekly. Jess retains an active professional performing career, and regularly records and performs for artists across various musical genres, and for television and movie soundtracks. Her work encompasses classical, world, gypsy, jazz, country, and Celtic music.

APPENDIX 2: Discography of Albums Consulted as Background Research

Art Ensemble of Chicago. (1967--68). *Art Ensemble*. New York, NY: Prestige Records.

Art Ensemble of Chicago. (1984-90). *The Third Decade*. München, Germany: ECM.

Art Ensemble of Chicago. (1990). *Live at the Eighth Tokyo Music Joy*. Tokyo, Japan: DIW.

Ayler, A. (1962). *First Recordings. Volume 2*. Tokyo, Japan: DIW.

Bailey, D. (1986). *Cyro*. London, England: Incus.

Bailey, D. (1995) *The Last Wave*. Tokyo, Japan: DIW.

Bailey, D. (1998). *Melancholy Babes Part 2*. London, England: Incus.

Bang, B. (1982). *Bangception*. Jazz festival Willisau, Switzerland: Hatology.

Blakey, A. (1958). *A Night in Tunisia.* New York, NY: RCA.

Bley, P. (1958). *The Fabulous Paul Bley Quintet.* New York, NY: Inner City Records.

Bley, P. (1994). *Reality Check*. Copenhagen, Denmark: Steeplechase.

Brotzmann, P. (1994). *Noise of Wings*. Kunalv, Sweden: Bohus Sound Recording.

Burrows, D. (1976). *Tasman Connection*. Thornleigh, Sydney: Cherry Pie Records.

Christian, C. (1939-41). *Solo Flight*. New York, NY: Topaz Records.

Coleman, O. (1959). *The Shape of Jazz to Come*. New York, NY: Atlantic Records.

Coleman, O. (1969). Happy House. On *Broken Shadows*. Arroyo Grande, CA: Moon Records.

Coleman, O. (1977). *Dancing in your Head, Feat. The Master musicians of Joujouka Morocco*. Los Angeles, CA: A&M Records.

Coleman, O. (1995). *Tone Dialing*. Los Angeles, CA: Verve Records.

Coleman, S. (1991). *Phase Space*. Tokyo, Japan: DIW.

Coleman, S. (1996). *The Sign and the Seal*. New York, NY: RCA.

Coltrane, J. (1959). *Giant Steps*. New York, NY: Atlantic Records.

Coltrane, J. (1964). *A Love Supreme*. Los Angeles, CA: Impulse.

Coltrane, J. (1967). *InterstellarSpace*. Los Angeles, CA: Impulse.

Coryell, L. (1972). *Spaces*. New York, NY: Vanguard.

Cyrille, A. (1990). *Galaxies*. Vancouver Jazz festival, Canada: Music & Arts.

Davis, M. (1959). *Kind of Blue.* New York, NY: Columbia Records.

Davis, M. (1969). *In a Silent Way*. New York, NY: Columbia Records.

Davis, M. (1970). *Live Evil*. New York, NY: Columbia Records.

Davis, M. (1970-74). *Get Up With It*. New York, NY: Columbia Records.

Davis, M. (1985). *Aura*. New York, NY: Columbia Records.

Dodds, B. (1946). *Talking and Drum Solos*. Uheard Music Series.

Dolphy, E. (1961). *At The FiveSpot Vol I*. New York, NY: Prestige Records.

Donegan, L. (1978). Puttin‘ on the Style. London, England: Chrysalis.

Dr Tree. (1975). *Dr Tree.* Auckland, New Zealand: EMI.

Ellington, D. (1940). *I Never Felt This Way Before*. Hamburg, Germany: International Music Co.

Ellington, D. (1944-48). *Black, Brown & Beige*. New York, NY: Bluebird.

Ellington, D. (1966). *A Concert of Sacred Music*. New York, NY: RCA.

Ellington, D. (1968). *Latin American Suite*. New York, NY: Prestige Records.

Ellington, D. (1971). *The Afro-Eurasian Eclipse*. New York, NY: Prestige Records.

Ellington, D. (1995). *Only God Can Make a Tree*. New York, NY: Music Masters.

Free Jazz Quartet (1989). *Premonition*. New York, NY: Atlantic Records.

Frisell, B. (1998). *Quartet*. New York, NY: Electra.

Gayle, C. (1999). *Ancient of Days*. New York, NY: Knitting Factory.

Getz, S. (1962). *Big Band Bossa*. Los Angeles, CA: Verve Records.

Getz, S. (1962). *Jazz Samba*. Los Angeles, CA: Verve Records.

Gibson, F. (1980-81). *Parallel 37.* Auckland, New Zealand : Ode Records.

Gillespie, D. (1947). *The Complete RCA Victory Recording Disc One. Cubana Be, Cubana Bop*. New York, NY: RCA.

Gillespie, D & Parker, C. (1952). *Bird and Diz*. Los Angeles, CA: Verve Records.

Gillespie, D. (1966). *A Night in Tunisia.* New York, NY: VSP.

Granelli, J. (1998). *Crowd Theory*. Vancouver, Canada: Songlines.

Haden, C. (1969). *Liberation Music Orchestra*. Los Angeles, CA: Impulse.

Haden, C. (1976). *Closeness*. Los Angeles, CA: Verve Records.

Haden, C. (1982). *The Ballad of the Fallen*. München, Germany: ECM.

Haden, C. (1990). *Dream Keeper*. Los Angeles, CA: Verve Records.

Haden, C. (1994). *Stealaway: Spirituals, Hymns and Folksongs*. Los Angeles, CA: Verve Records.

Haden, C. (1999). *The Art of the Song*. Los Angeles, CA: Verve Records.

Hamilton, C. (1959). *Featuring Eric Dolphy*. Barcelona, Spain: Freshsound.

Hamilton, C. (1989). *Reunion*. Tribiano, Italy: Soulnote

Harriot, J. (1960). *Freeform*. Los Angeles, CA: Redial.

Harriot, J. (1968). *Indo Jazz Fusions I & II*. Los Angeles, CA: Redial.

Hemphill, J. (1980). *Flat Out Jumpsuite*. Tribiano, Italy: Blacksaint.

Ibrahim, A. (1977). *The Journey*. New York, NY: Downtown.

Ibrahim, A. (1997). *Africa Suite*. New York, NY: Downtown.

Jackson, R. S. (1991). *Red Warrior*. New York, NY: Knitting Factory

Jackson, R. S. (1992). *Raven Roc*. Tokyo, Japan: DIW.

Jackson, R. S. (1994). *What Spirit Say*. Tokyo, Japan: DIW.

Jazz Composers Orchestra. (1968). *Communications*. Los Angeles, CA : JCOA.

Jazz Jamaica. (1993). *Skaravan*. London, England :Hannibal Records.

Jones, E. (1982). *Earth Jones*. Tokyo, Japan: Palo Alto Jazz.

Jones, J. (1973). *The Drums*. Tokyo, Japan: Odyssey.

Jones, J. (1959). *Showcase*. New York, NY: Riverside Records.

Kirk, R. (1964). *I Talk with the Spirit*. New York, NY: Limelight.

Laswell, B. (1982). *City of Light*. Brussels, Belgium: Sub Rosa.

Laswell, B. (1984). *Baselines*. New York, NY: Celluloid Records.

Laswell, B. (1990). *Last Exit*. New York, NY: Subharmonic.

Laswell, B. (1993). *Divination - Akasha*. New York, NY: Subharmonic.

Laswell, B. (1993). *Material Live in Japan*. Tokyo, Japan: Restless.

Laswell, B. (1993). *Praxis Sacrifist*. New York, NY: Subharmonic.

Laswell, B. (1994). *Ambient 4-Isolationism*. London, England: Virgin Records Ltd.

Laswell, B. (1996). *Oscillations*. Brussels, Belgium: Sub Rosa.

Laswell, l. (1998). *Hashisheen, The End of Law*. Brussels, Belgium: Sub Rosa.

Laswell, B. (1998). *Sacred System, Nagual Site*. BMG Entertainment.

Laswell, B. (2000). *Kali Dwapar*. Paris, France: Palm Pictures.

Laswell, B. (2007). *Method of Defiance – Inamorata*. Resistance Records.

Lateef, Y. (1957). *Jazz and the Sounds of Nature*. New York, NY: Savoy Records.

Lateef, Y. (1964). *Live at Peps Vol. II*. Los Angeles, CA: Impulse.

Lateef, Y. (1969-70). *The Diverse Yusef Lateef/Suite 16*. New York, NY: Atlantic Records.

Liebman, D. (1974). *Drum Ode*. München, Germany: ECM.

Mahavishnu Orchestra. (1971). *Inner Mounting Flame.* New York, NY: Columbia Records.

Mangelsdorff, A. (1994). *Live at Montreux*. Montreux, Switzerland: Challenge Records.

McCartney, P. (2004). *Glastonbury Grooves.* London, England: Uncut.

McLaughlin, J. (1979). *Electric Dreams* (with the One Truth Band). New York, NY: Columbia Records.

McNabb, M. (2000). *The End is the Beginning*. Auckland, New Zealand: Saranbang Records.

McNabb, M. (2009). *Astral Surfers*. Auckland, New Zealand: SDL Music Ltd.

McNabb, M. (2012-13). *Every Day is a Beautiful Day*. Auckland, New Zealand: Saranbang Records.

Nelson, O. (1986). *Blues and the Abstract Truth.* Englewood Cliffs, NJ: MCA Impulse.

Melford, M. (1995). *Alive in the House of Saints*. Lausanne, Switzerland: Hatology.

Mingus, C. (1956). *Pithecanthropus Erectus*. New York, NY: Atlantic Records.

Mingus, C. (1960). *Charles Mingus Presents Charles Mingus*. New York, NY: Candid.

Mingus, C. (1963). *The Black Saint and the Sinner Lady*. Los Angeles, CA: Impulse.

Mingus, C. (1976-77). *Cumbia and Jazz Fusion*. New York, NY: Atlantic Records.

Mingus, C. (1978). *Me, Myself and Eye*. New York, NY: Atlantic Records.

Monk, T. (1963). *Criss Cross*. New York, NY: Columbia.

Monk, T. (1966). *Straight No Chaser*. New York, NY: Columbia.

Monk,T. (1968). *Underground.* New York, NY: Columbia.

Monk, T. (1983). *The Complete Blue Note Recordings of Thelonious Monk.* New York, NY: Mosiac Records.

Monk, T. (1986). *Thelonious Monk: The Complete Riverside Recordings*. New York, NY: Riverside Records.

Monk, T. (2000). *Thelonious Monk: The Complete Prestige Recordings*. New York, NY: Prestige.

Morrisey Mullen Band. (1979). *Love Don't Live Here Anymore.* Abbey Road, London, England: EMI.

Moses, B. (1973). *Bittersuite in the Ozone*. New York, NY: Amulet Records.

Motian, P. (1972). *Conception Vessel*. München, Germany: ECM.

Motian, P. (1981). *Psalm*. München, Germany: ECM.

Murray, S. (1969). *Sunshine and an Even Break (Never Give a Sucker)*. Orlando, FL: Fuel.

Nock, M. (1969). *The Fourth Way – The Sun and Moon Have Come Together*. Los Angeles, CA: Harvest Records.

Nock, M. (1969). *The Fourth Way*. Los Angeles, CA: Capitol.

Nock, M. (1970). *The Fourth Way – Werewolf*. Los Angeles, CA: Harvest Records.

Olatunji, B. (1966). *More Drums of Passion*. New York, NY: Columbia Records.

Old & New Dreams. (1979). *Old and New Dreams*. München, Germany: ECM.

Oregon & Jones, E. (1976). *Together*. New York, NY: Vanguard Recording Society.

Oregon. (1972). *Music of Another Present Era*. New York, NY: Vanguard Recording Society.

Parker, C. (1947-52). *Charlie Parker with Strings – The Master Tapes*. Los Angeles, CA: Verve Records.

Parker, C. (1950) *Charlie Parker with Strings*. Los Angeles, CA: Verve Records.

Phillips, B. (1978). *Three Day Moon*. München, Germany: ECM.

Prevost, E. (1994). *Loci of Change – Sound & Sensibility*. Kingston, England: Gateway Studios.

Raka, A. (1977). *Tabla Solo*. New York, NY: Vanguard Recording Society.

Rivers, S. (1964). *Fuschia Swing Song*. New York, NY: Bluenote Records.

Rivers, S. (1981). *Colors*. Tribiano, Italy: Black Saint.

Rivers, S. (1997). *Tangens*. Podewil, Berlin: FMP.

Rivers, S. (2002). *Fluid Motion*. Springs Theatre, Tampa, FL: Isospin Labs.

Roach, M. (1957). *Drummin' The Blues* (with Stan Levey). New York, NY: Liberty.

Roach, M. (1958). *With the Boston Percussion Ensemble*. London: England: Mercury Records, EMI.

Roach, M. (1960). *Max Roach: Freedom Now Suite*. New York, NY: Candid

Roach, M. (1966). *Drums Unlimited*. New York, NY: Atlantic Records.

Roach, M. (1977). *On Solo*. North Brookfield, MT: Longview Farm Studios.

Roach, M. (1984). *Survivors*. Tribiano, Italy: Soul Note.

Roach, M. (1990-91). *To the Max*. Munich, Germany: Enja Records.

Roach, M. (1993-97). *With The New Orchestra of Boston and the So What Brass Quintet*. New York, NY: Bluenote Records.

Roach, M. & Blakey, A. (1958). *Percussion Discussion*. New York, NY: Chess.

Roach, M. & Braxton, A. (1978). *Birth + Rebirth*. Tribiano, Italy: Black Saint.

Roach, M. & Cruthers, C. (1982). *Swish*.New York, NY: New Artists.

Roach, M. & Jang, J. & Chen, J. (1998). *Beijing Trio*. Beijing, China: Asian Improv Records.

Roach, M. & Taylor, C. (1979). *Historic Concerts*. Tribiano, Italy: Soul Note.

Russell, G. (1960). *Jazz in the Space Age*. Chicago, IL: Chess.

Russell, G. (1971). *Listen to the Silence*. Tribiano, Italy: Soul Note.

Russell, G. (1977-78). *New York Big Band*. Tribiano, Italy: Soul Note.

Salim, A. K. (1965). *Afro-Soul /Drum Orgy*. New York, NY: Prestige Records.

Santamaria, M. (1960). *Our Man in Havana*. San Francisco, CA: Fantasy.

Santamaria, M (1964-72). *Skins*. New York, NY: Milestone.

Santamaria, M. (1996). *Brazilian Sunset*. New York, NY: Columbia Records.

Schuller, G. (1955). *Music for Brass*. New York, NY: Columbia Records.

Shakti. (1977). *A Handful of Beauty* (with John McLaughlin). New York, NY: Columbia Records.

Shankar, R. (1964). *Portrait of Genius*. New York, NY: World Pacific Records.

Shankar, R. & Shank, B. (1962). *Improvisations*. New York, NY: World Pacific Records.

Shepp, A. (1963). *New York Contemporary Five*. Paris, France: Storyville.

Shepp, A. (1969). *Yasmina, A Black Woman*. Paris, France: Le Jazz 51.

Shepp, A. (2002). *Left Alone Revisited*. Paris, France: Enja.

Sonar, S. (1954). *African Tribal Music and Dances*. New York, NY: Esoteric.

Sun, R. (1953-60). *Sound Sun Pleasure*. New York, NY: Evidence.

Sun, R. (1973-74). *Pathways to Unknown Worlds*. New York, NY: Evidence.

Taylor, C. (1958). *Looking Ahead*. New York, NY: Contemporary Records.

Taylor, C. (1966). *Conquistador!*. New York, NY: Bluenote Records.

Taylor, C. (1995). *2 Ts for a Lovely T*. Ronnie Scott's Club, London, England: Codanza Records.

The Jazz Tribe (1990). *The Jazz Tribe*. New York, NY: Red.

Tristano, L. (1946-47). *The Complete Lennie Tristano*. Chicago, IL: Mercury.

Tristano, L. (1955-61). *The New Tristano*. New York, NY: Atlantic Records.

Turtle Island Quartet. (1990). *Skylife.* Los Angeles, CA: Windham Hill.

Ulmer, J. B. (2005). *Birthright*. Nashville, TN: Hyena.

Wakeman, R. (1979). *Rhapsodies*. Lausanne, Switzerland: A&M Records.

Walker Brothers. (1978). *Nite Flights.* London, England: GTO Records.

Weather Report. (1971). *Weather Report*. New York, NY: Columbia Records.

Weather Report. (1972). *I Sing the Body Electric*. New York, NY: Columbia Records.

Weather Report. (1974). *Tale Spinnin'*. New York, NY: Columbia Records.

Weather Report. (1978). *Mr Gone*. New York, NY: Columbia Records.

Weather Report. (1980). *Night Passage*. New York, NY: Columbia Records.

Weather Report. (1983). *8.30*. New York, NY: Columbia Records.

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Williams, T. (1964). *Lifetime*. New York, NY: Bluenote Records.

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Zorn, J. (1984). *Yankees*. New York, NY: Celluloid.

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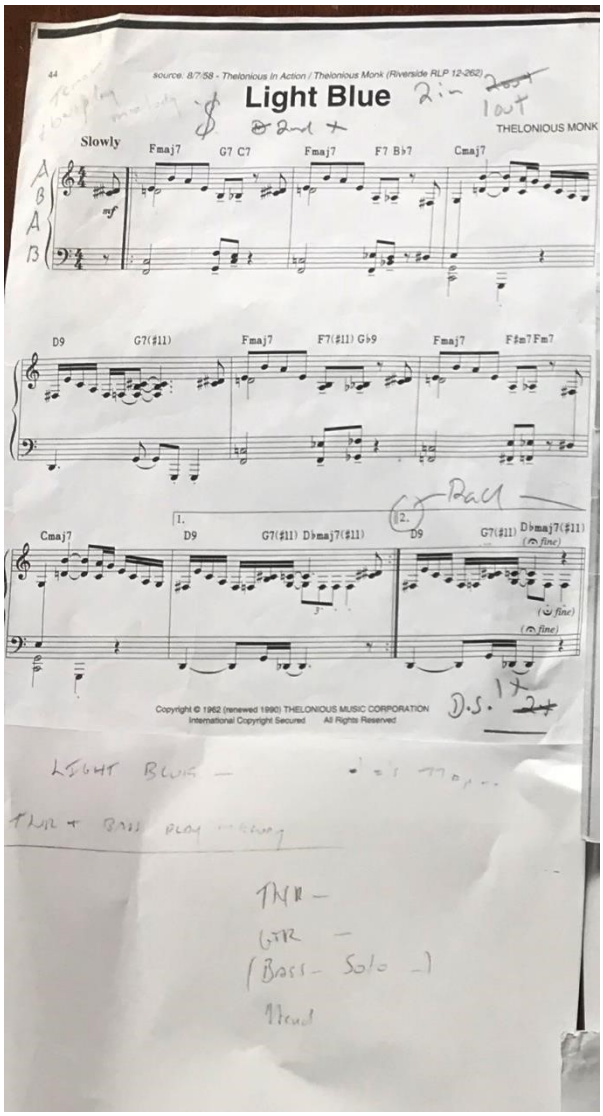
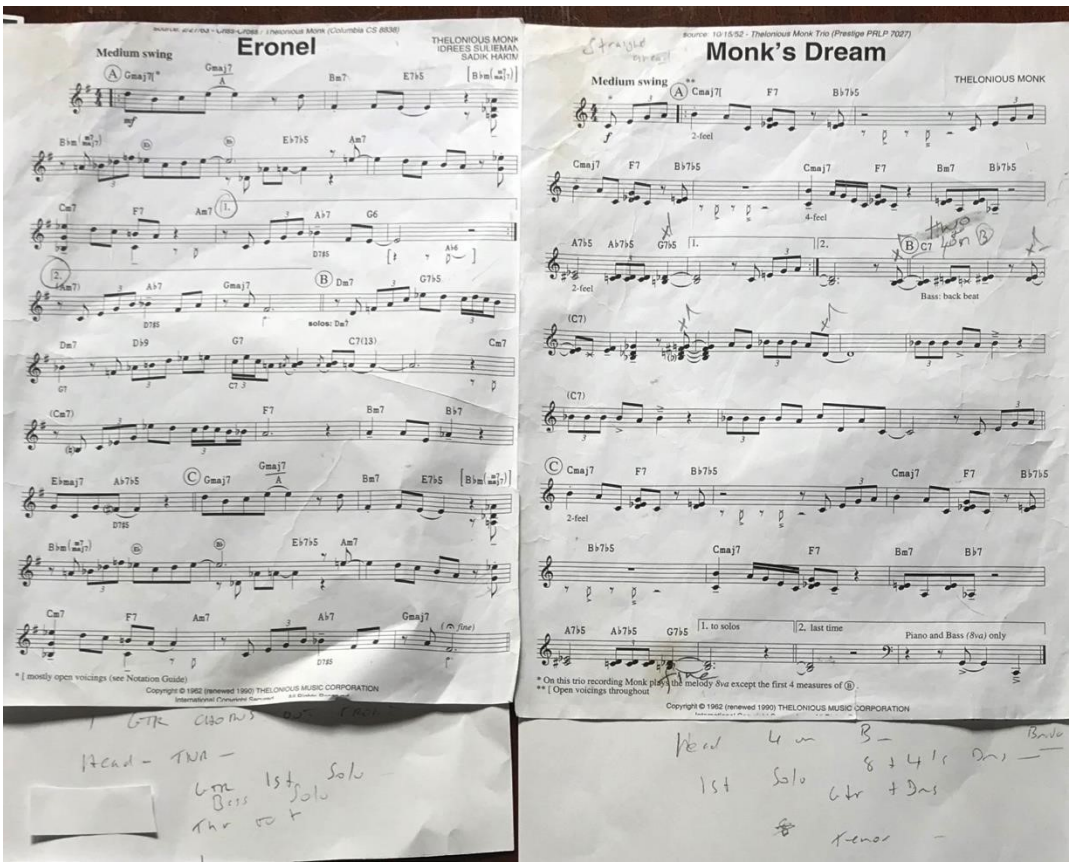
Zorn, J. (1994). *John Zorn's Cobra: Tokyo Operations*. Tokyo, Japan: Avant Records.

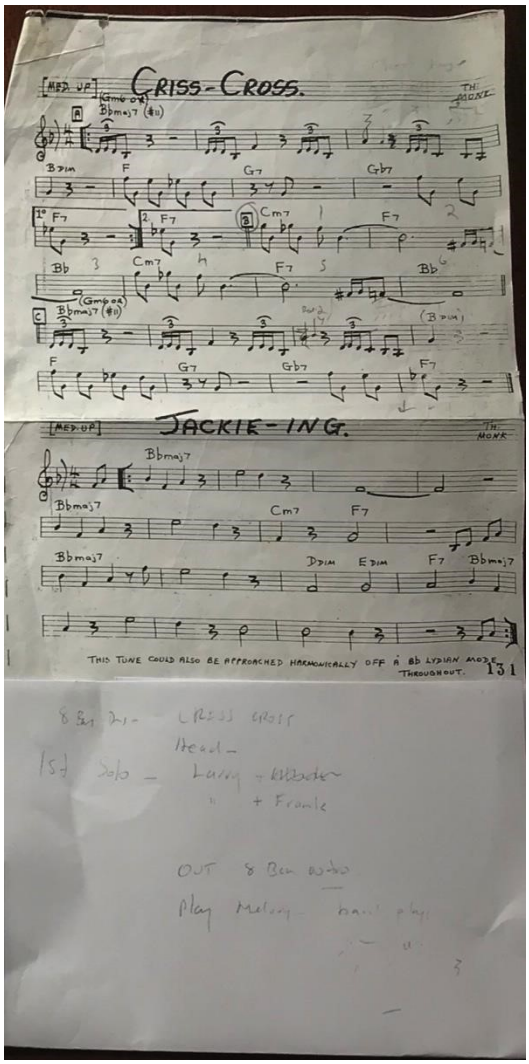
APPENDIX 3: Accompanying Material to Chapter 3

Selected stills from the video accompanying the *Four In One* Recording Sessions

Selected lead sheets and notes from *Four In One*



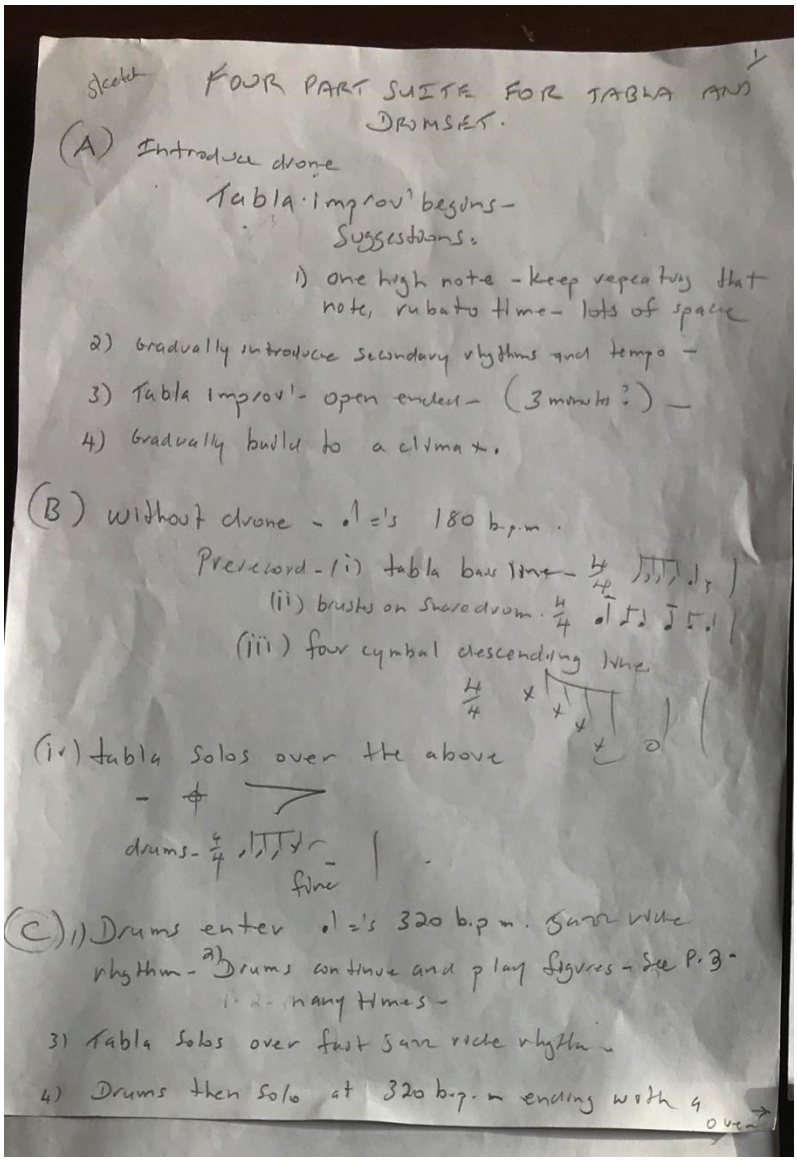

Eronel
THELONIOUS MONK
IDREES SULIEMAN
SADIK HAKIM
Medium swing
Copyright © 1962 (renewed 1990) THELONIOUS MUSIC CORPORATION
Monk's Dream
THELONIOUS MONK
Medium swing
2-feel
4-feel
Bass: back beat
Piano and Bass (8va) only
Copyright © 1962 (renewed 1990) THELONIOUS MUSIC CORPORATION

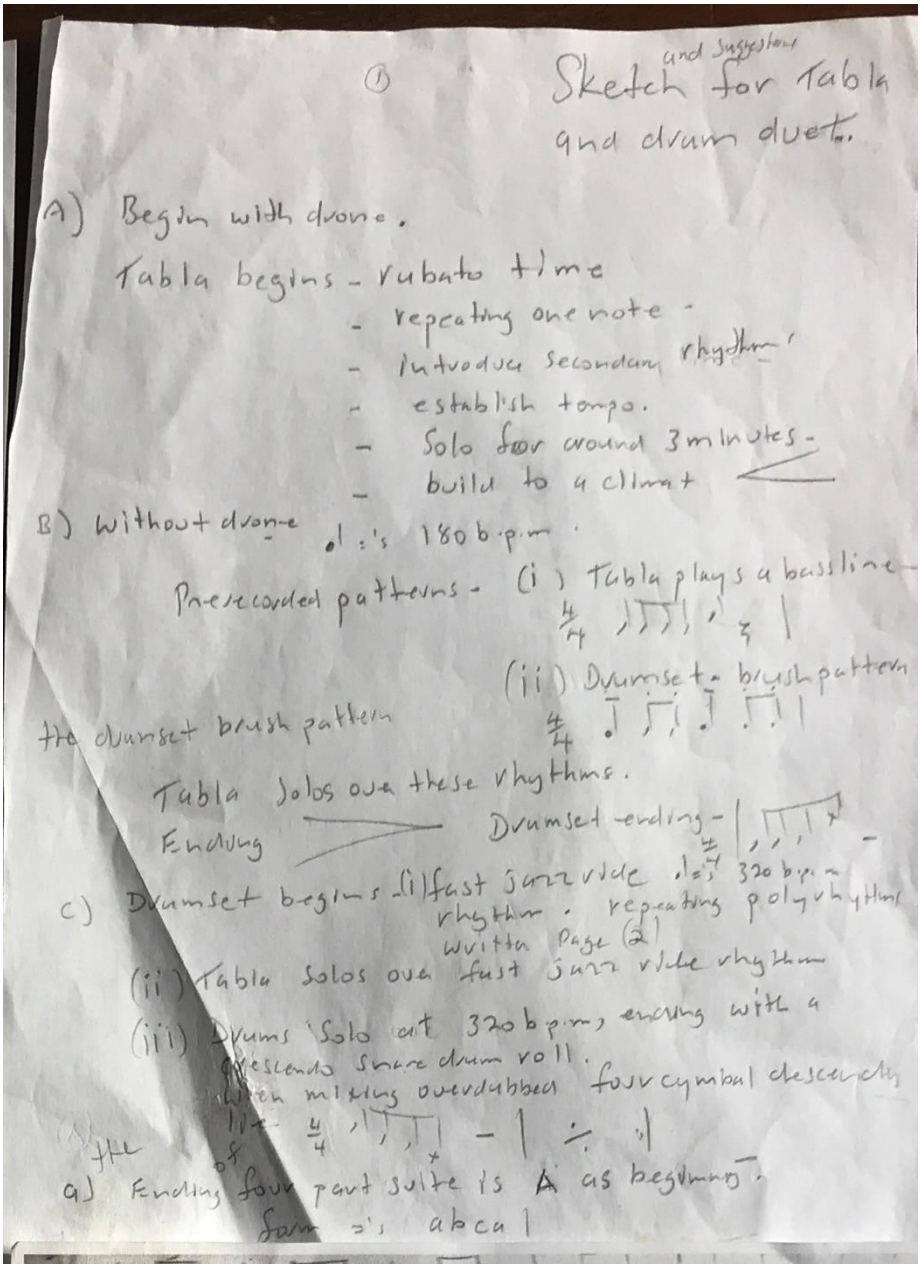

CRISS-CROSS.
THE MONK
JACKIE-ING.
THE MONK
THIS TUNE COULD ALSO BE APPROACHED HARMONICALLY OFF A Bb LYDIAN MODE THROUGHOUT.

APPENDIX 4: Accompanying Material to Chapter 4

Selected stills from the video accompanying the *Freedom Through Discipline* recording sessions

Selected notes and sketches made for *Four Part Suite*





① Sketch and Suggestions for Tabla and drum duet.

A) Begin with drone.

Tabla begins - rubato time
- repeating one note -
- introduce secondary rhythm
- establish tempo.
- Solo for around 3 minutes -
- build to a climax

B) without drone ♩ = 180 b.p.m.

Prerecorded patterns - (i) Tabla plays a bassline -

(ii) Drumset - brush pattern

the drumset brush pattern

Tabla solos over these rhythms.

Ending — Drumset ending -

C) Drumset begins - (i) fast jazz ride ♩ = 320 b.p.m. rhythm. repeating polyrhythm written page (2)

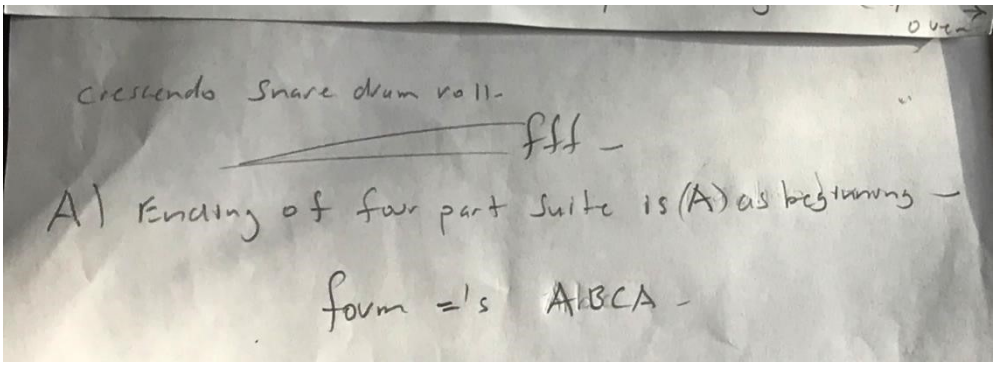
(ii) Tabla solos over fast jazz ride rhythm

(iii) Drums solo at 320 b.p.m. ending with a crescendo snare drum roll.

When mixing overdubbed four cymbal crescendo

A) Ending of four part suite is A as beginning.

form ='s abca



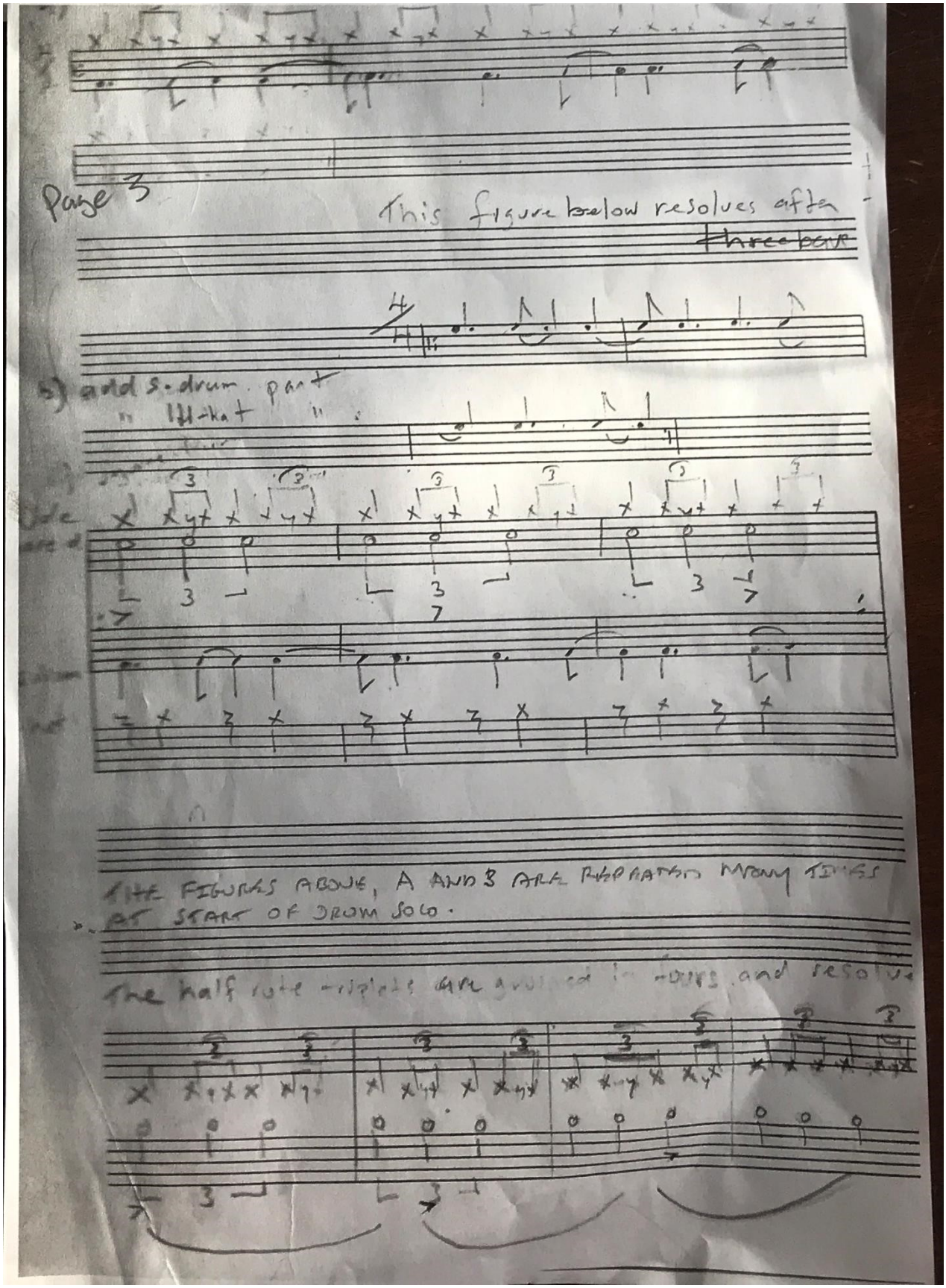
over →

crescendo snare drum roll -

fff -

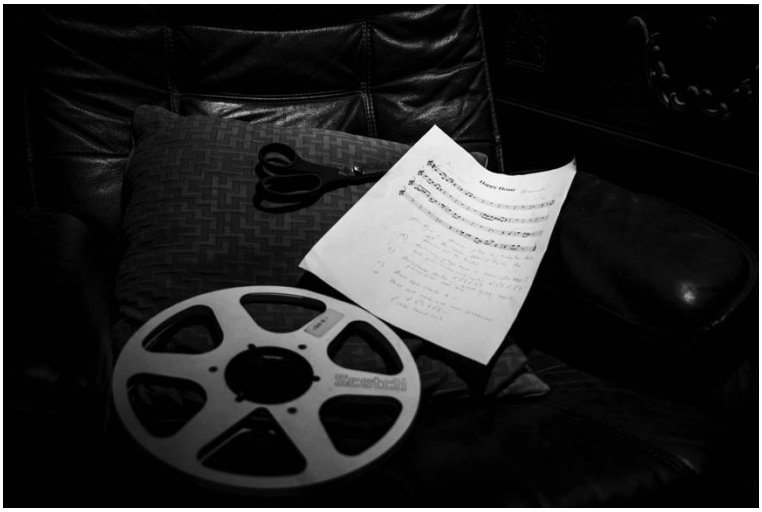
A) Ending of four part suite is (A) as beginning -

form = 's ABCA -

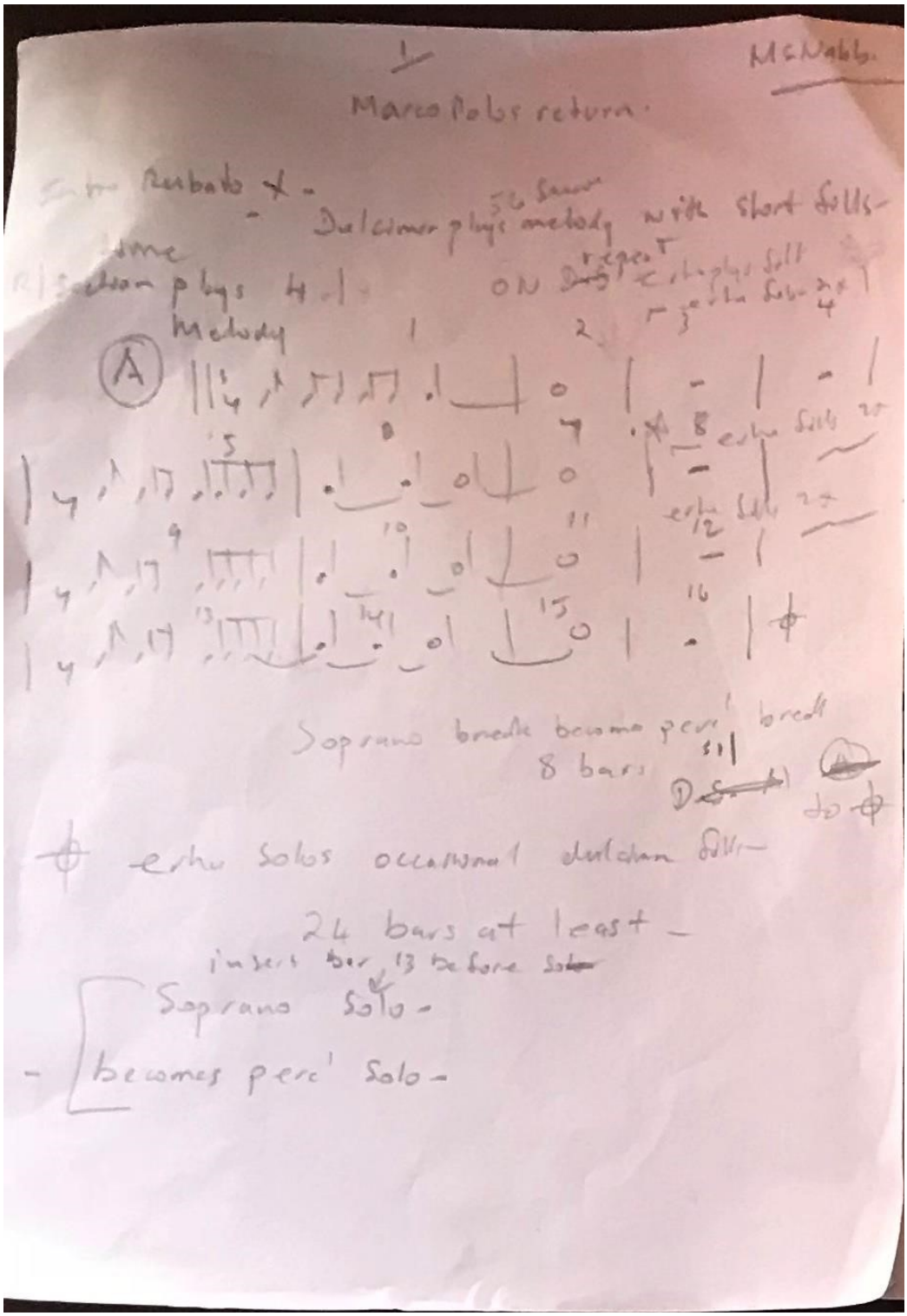

Page 3
This figure below resolves after
three bars
5) add s. drum part
" Hi-hat "
THE FIGURES ABOVE, A AND B ARE PREPARATION MOVES
AT START OF DRUM SOLO.
The half note triplets are grouped in fours and resolve

APPENDIX 5: Accompanying Material to Chapter 5

Selected photographs from *The Five Elements* recording sessions



Selected sketches from *The Five Elements* recording sessions



1 Marco Polos return - M = Nails

Section - Intro -

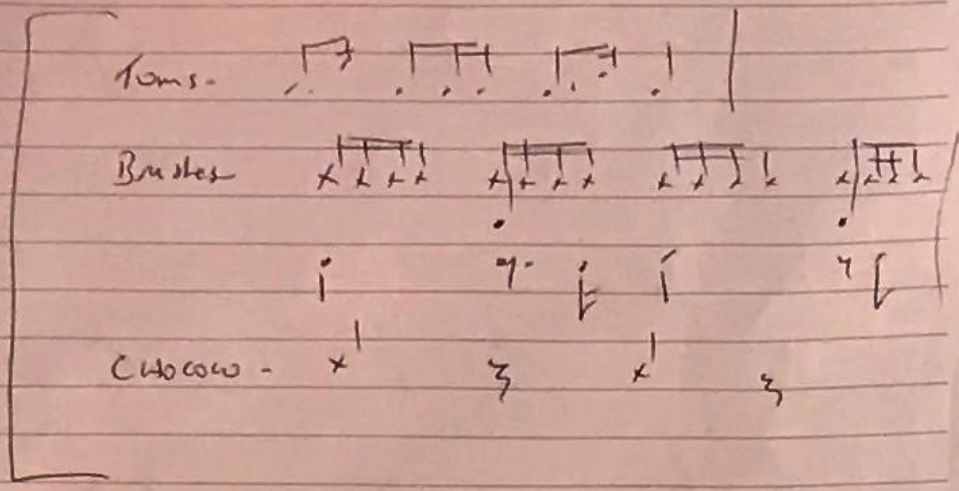
dulcimer rubato x

plus percussion (bells - bell tree)

(A) MELODY

a tempo ♩ = 72 b.p.m

Rhythms under melody



erhu Solo - with drum parts -

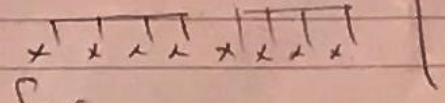
o/dub perc

after 6.15 k -

(B) dulcimer 150 b.p.m

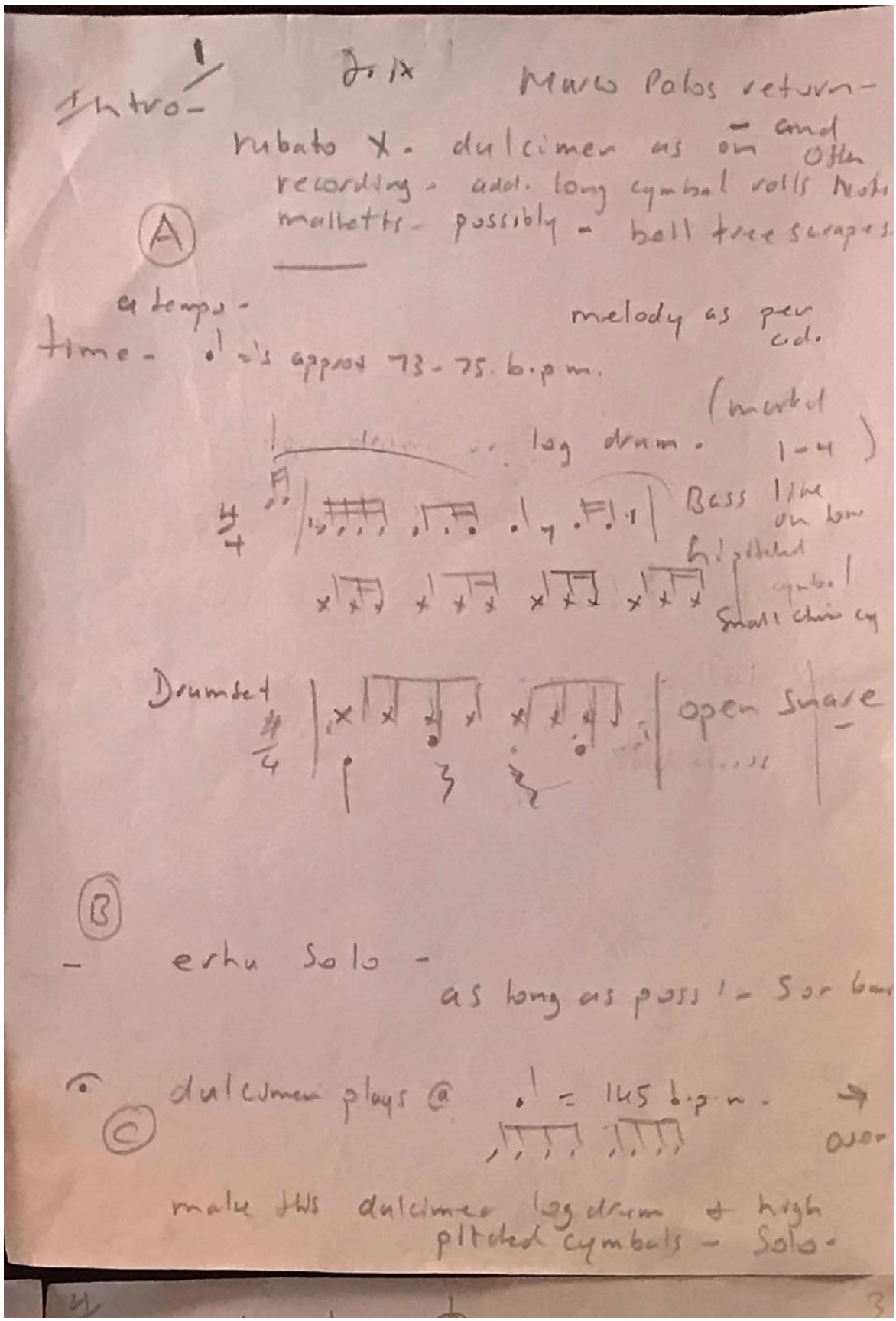
erhu melody again / Solo -

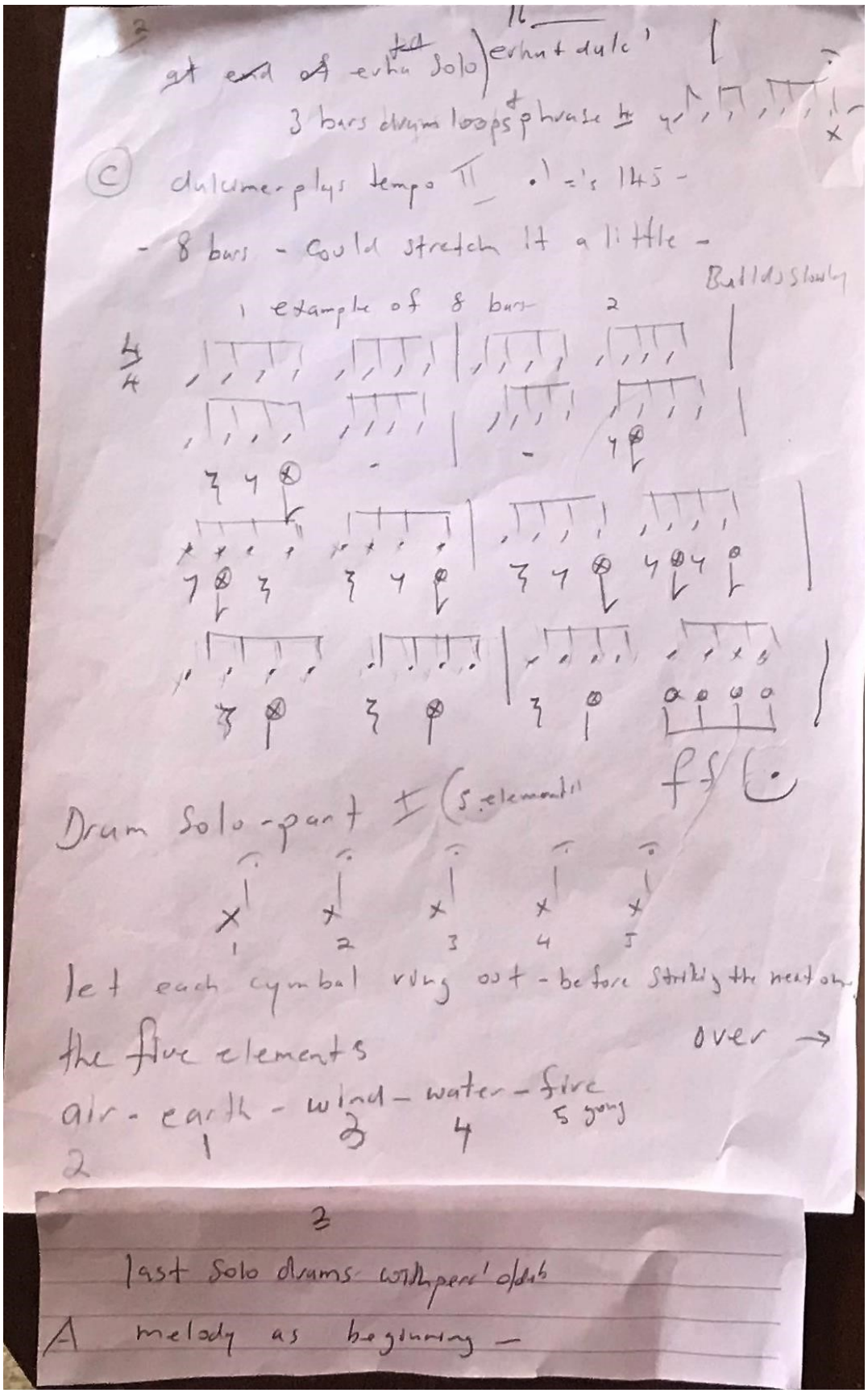
4 bars alone -



Drums to stick heavier feel -

~~Solo erhu~~ dulcimer last solo Drums

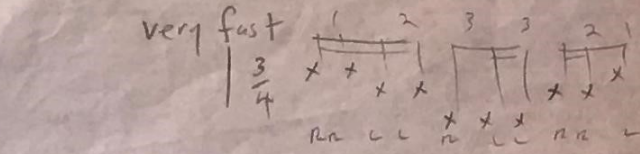

Intro -
Marco Polos return -
rubato x - dulcimer as on recording - add. long cymbal rolls Mallets - possibly - bell tree scrapes
(A)
a tempo -
melody as per cd.
time - ♩.'s approx 73 - 75 b.p.m.
log drum.
Bass line on low
Drumset
open share
(B)
- ersha Solo -
as long as poss! - 5 or 6
(C)
dulcimer plays @ ♩.' = 145 b.p.m.
over
make this dulcimer log drum & high pitched cymbals - Solo.


at end of each Solo
3 bars drum loops phrase
(c) dulcimer plays tempo ♩. = 145 -
- 8 bars - could stretch it a little -
Builds slowly
1 example of 8 bars
2
Drum Solo - part 1 (5 elements)
ff
let each cymbal ring out - before striking the next one
the five elements
over →
air - earth - wind - water - fire
1 2 3 4 5 gong
3
last Solo drums with perc/dulc
A melody as beginning -

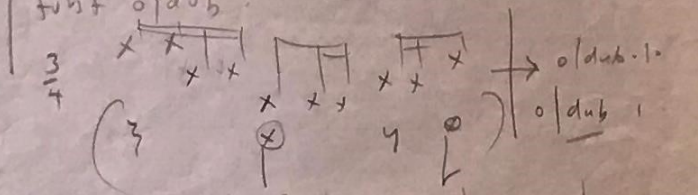
Drum Solo- Part I cont'd 3

a) Small chinese cymbals - let this section build

very fast



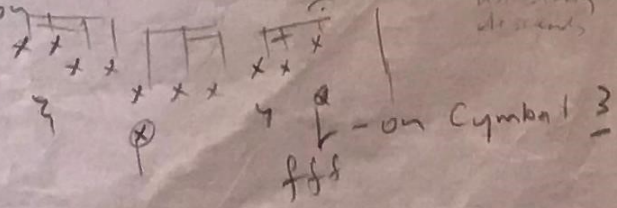
perhaps loop this - plays ad nauseum.



this o/dub on bell of trash begins to sound like another tempo after a while

1 o/dub 2 + Scrape Bell Tree

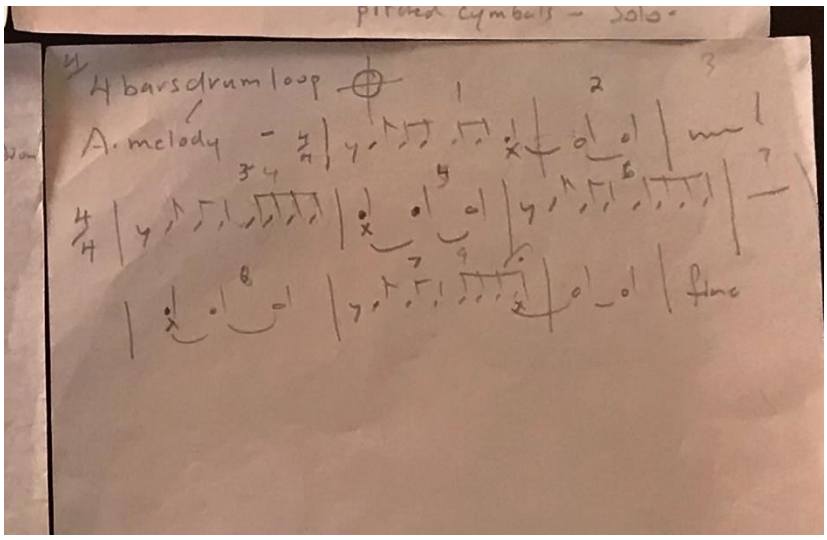
then end on

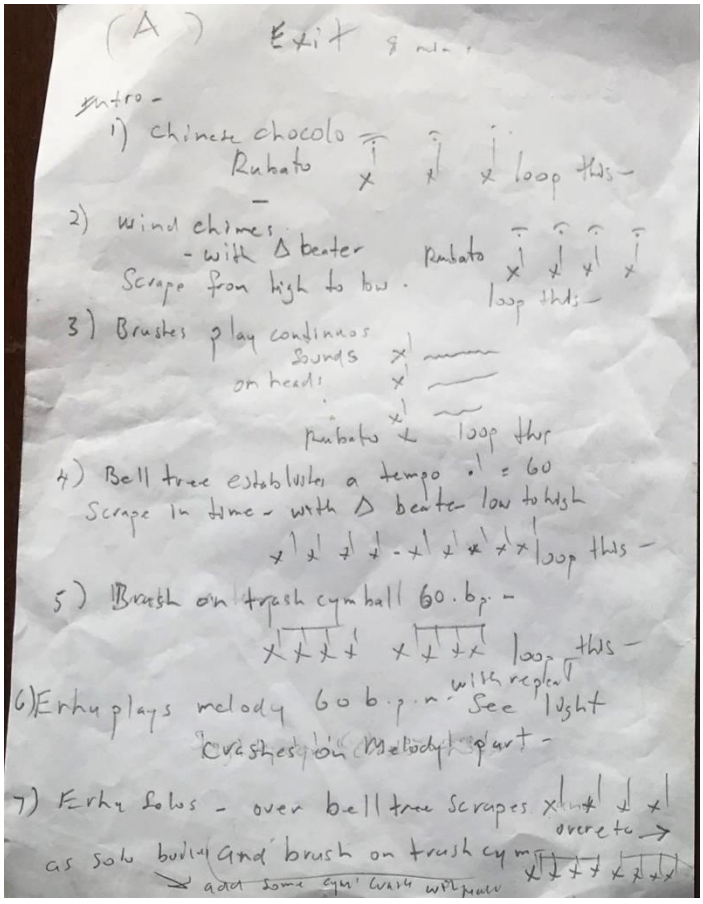


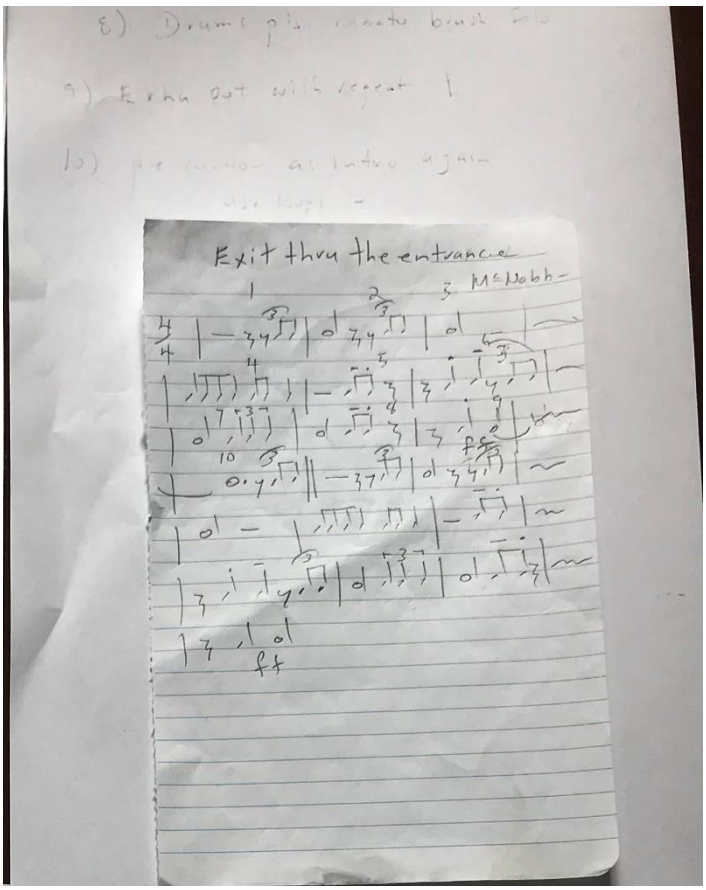
- on Cymbal 3

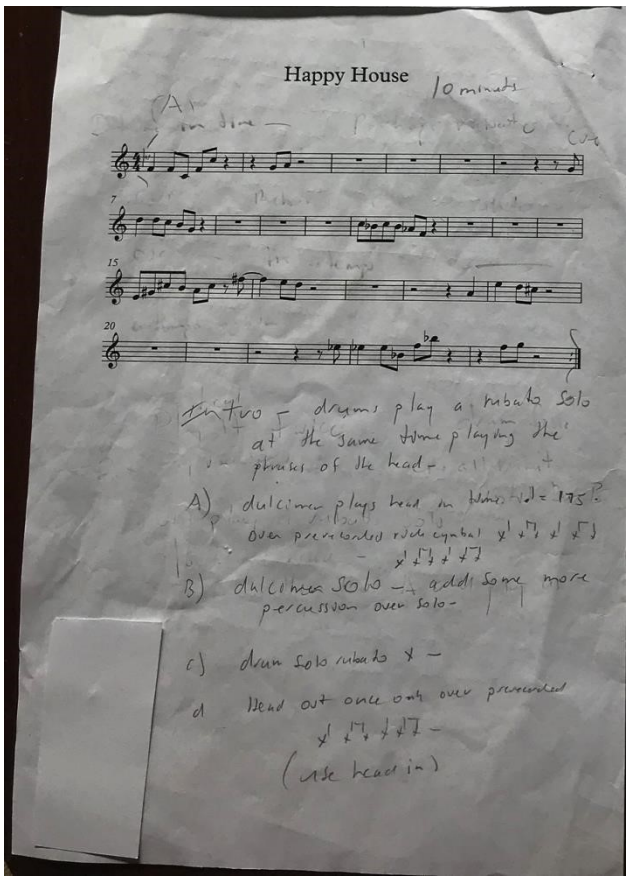
ffff

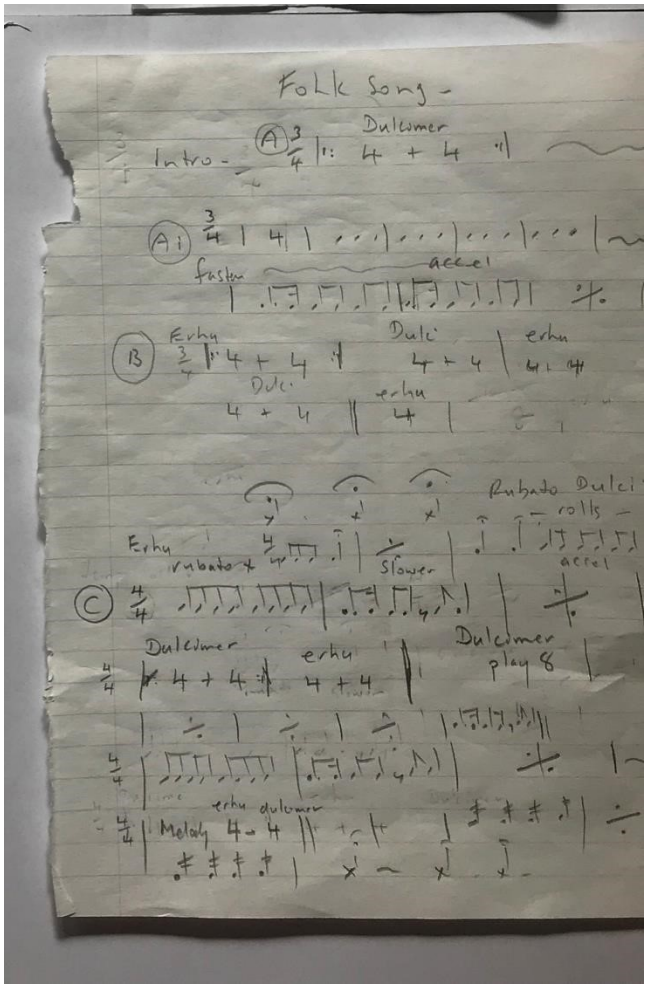
dalchmer figures - perhaps 4 bars into drumset Solo rubato lots of reverb- evoking the nature forces of at end play 3 bars drum loop and phase 4 to 5


pitched cymbals - solo
4 bars drum loop
A. melody
fine


(A) Exit
intro -
1) chinese chocolo
Rubato
loop this -
2) wind chimes
- with Δ beater
Scrape from high to low.
Rubato
loop this -
3) Brushes play continuos
Sounds
on head:
Rubato
loop this
4) Bell tree establishes a tempo ♩ = 60
Scrape in time - with Δ beater low to high
loop this -
5) Brush on trash cymball 60. bp. -
loop this -
6) Erhu plays melody 60 b.p.m. with reply
See light
crashes on melody part -
7) Erhu solos - over bell tree scrapes
overe to →
as solo build and brush on trash cym
add some cym crash with more


8) Drums play
9) Echo out with repeat
10)
Exit thru the entrance
M. McNabb

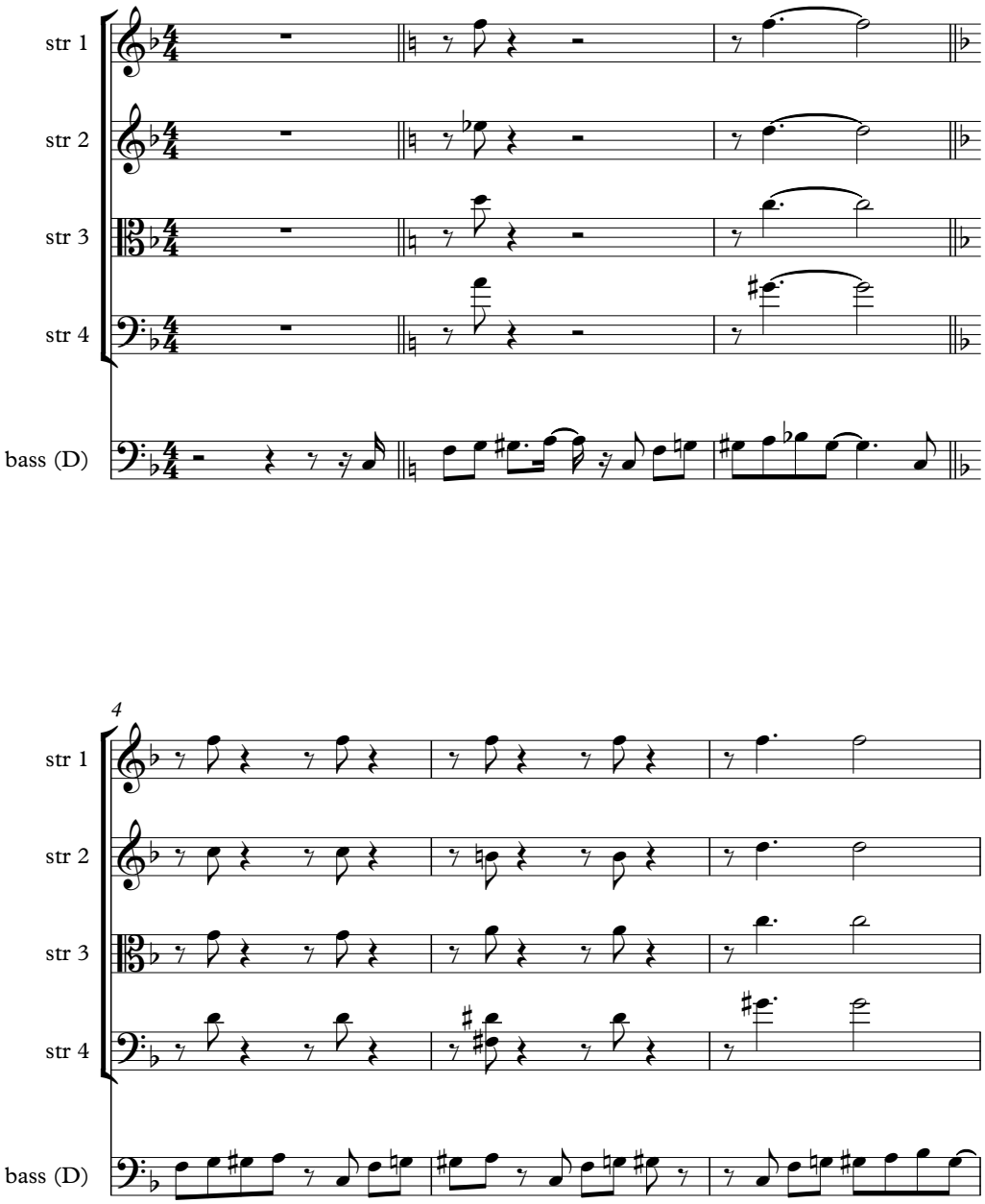

Happy House
10 minute
Intro - drums play a rubato solo at the same time playing the phrases of the head -
A) dulcimer plays head in time ♩= 175
over percussion ride cymbal
B) dulcimer solo - add some more percussion over solo -
c) drum solo rubato -
d Head out once only over percussion
(use head in)


Folk Song -
Intro -
Dulcimer
faster
accel
Erhu
Dulc
rubato
slower
Rubato Dulci
rolls
Dulcimer play 8
Melody

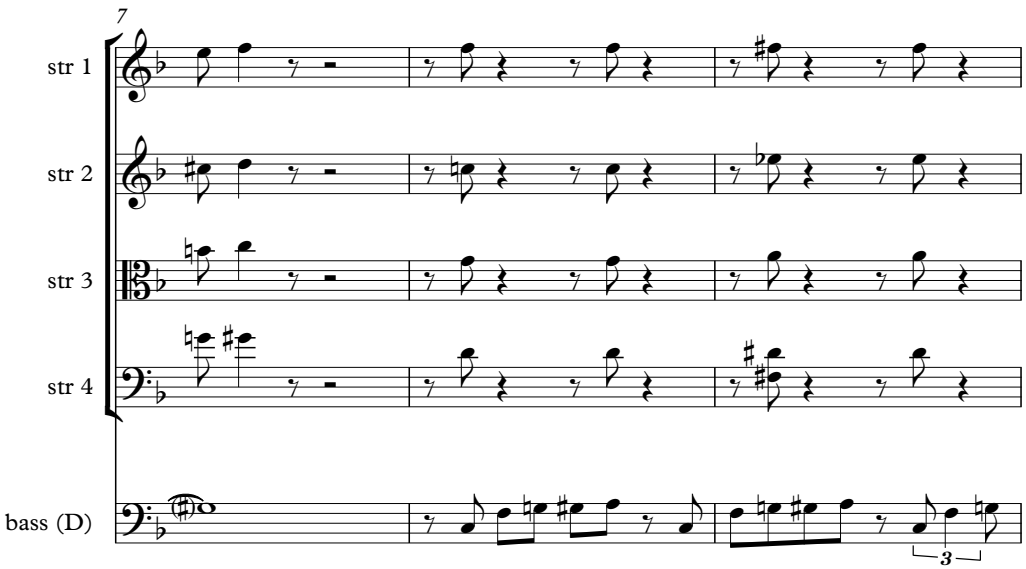
APPENDIX 6: Accompanying Material to Chapter 6

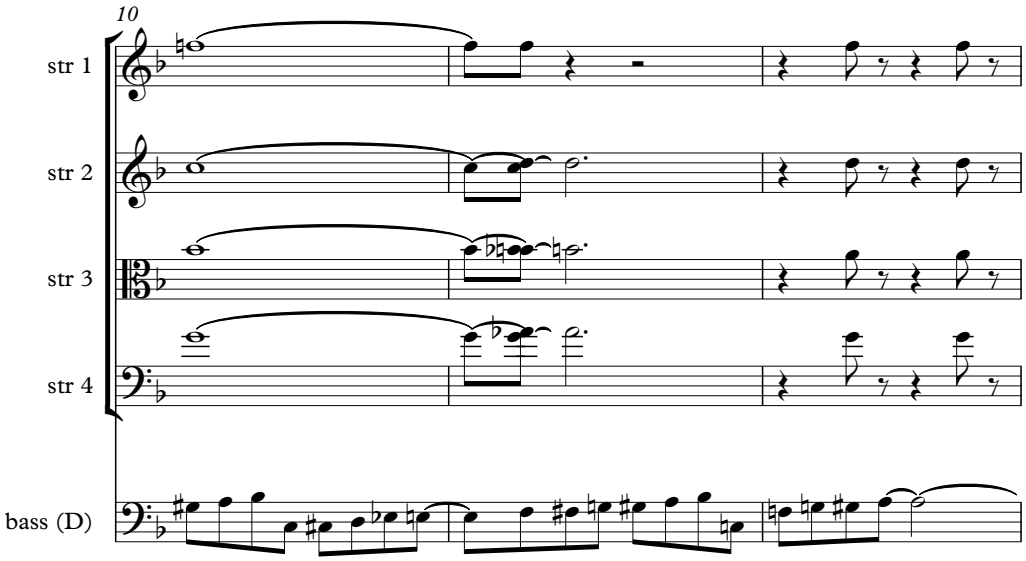
Selected photos from the *Open-Ended* Concert at Marama Hall

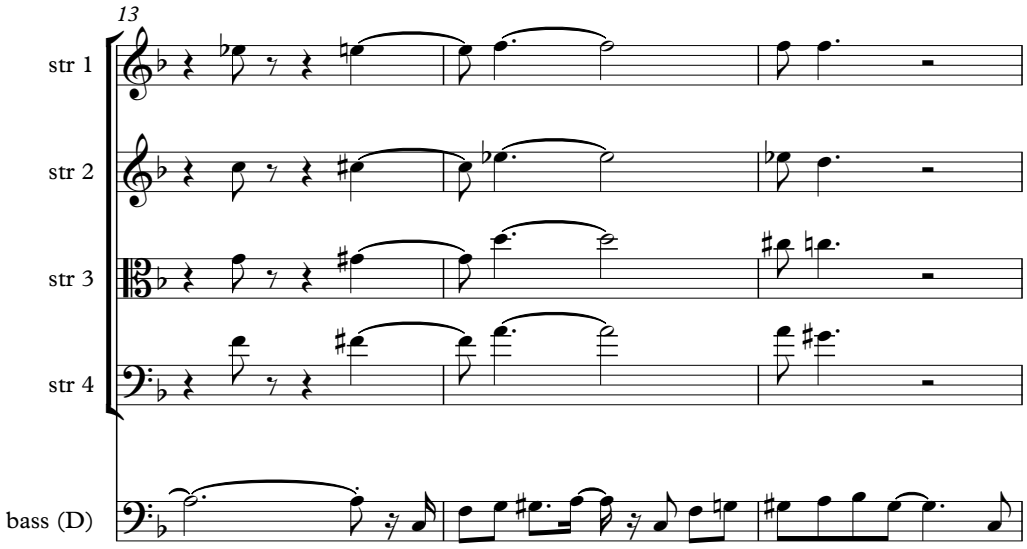
‘Straight No Chaser’ chart arranged by Bruce Lynch

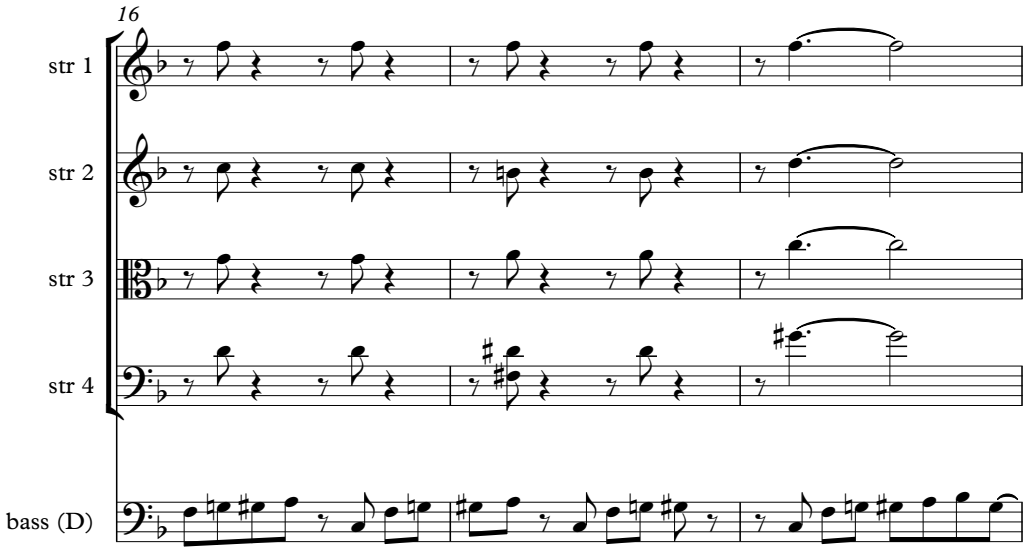


2

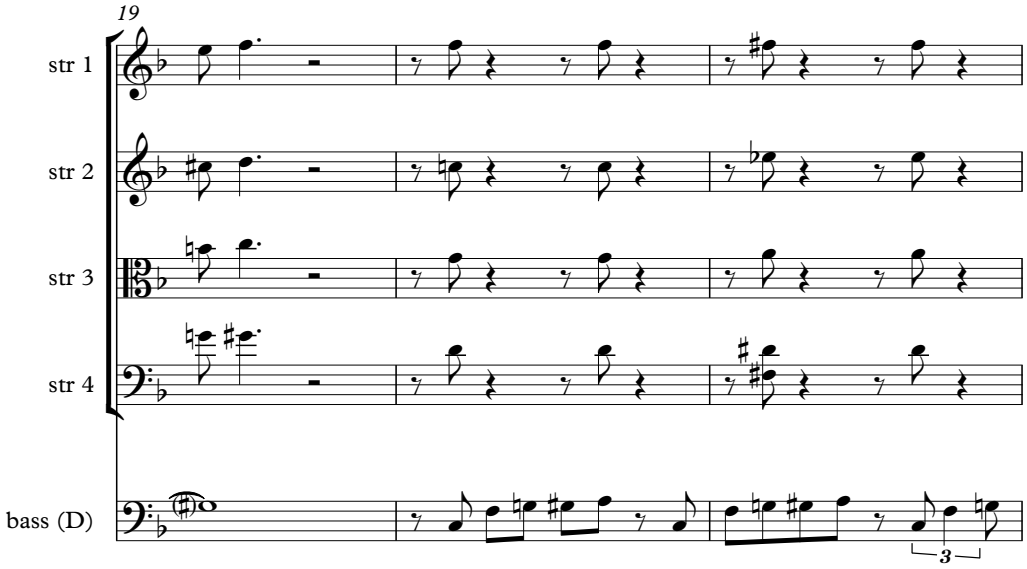


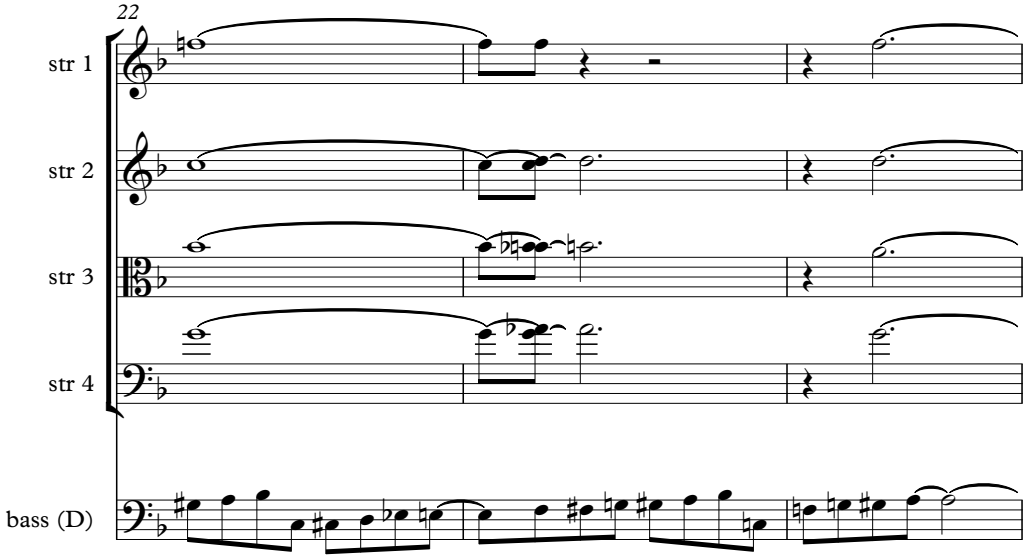


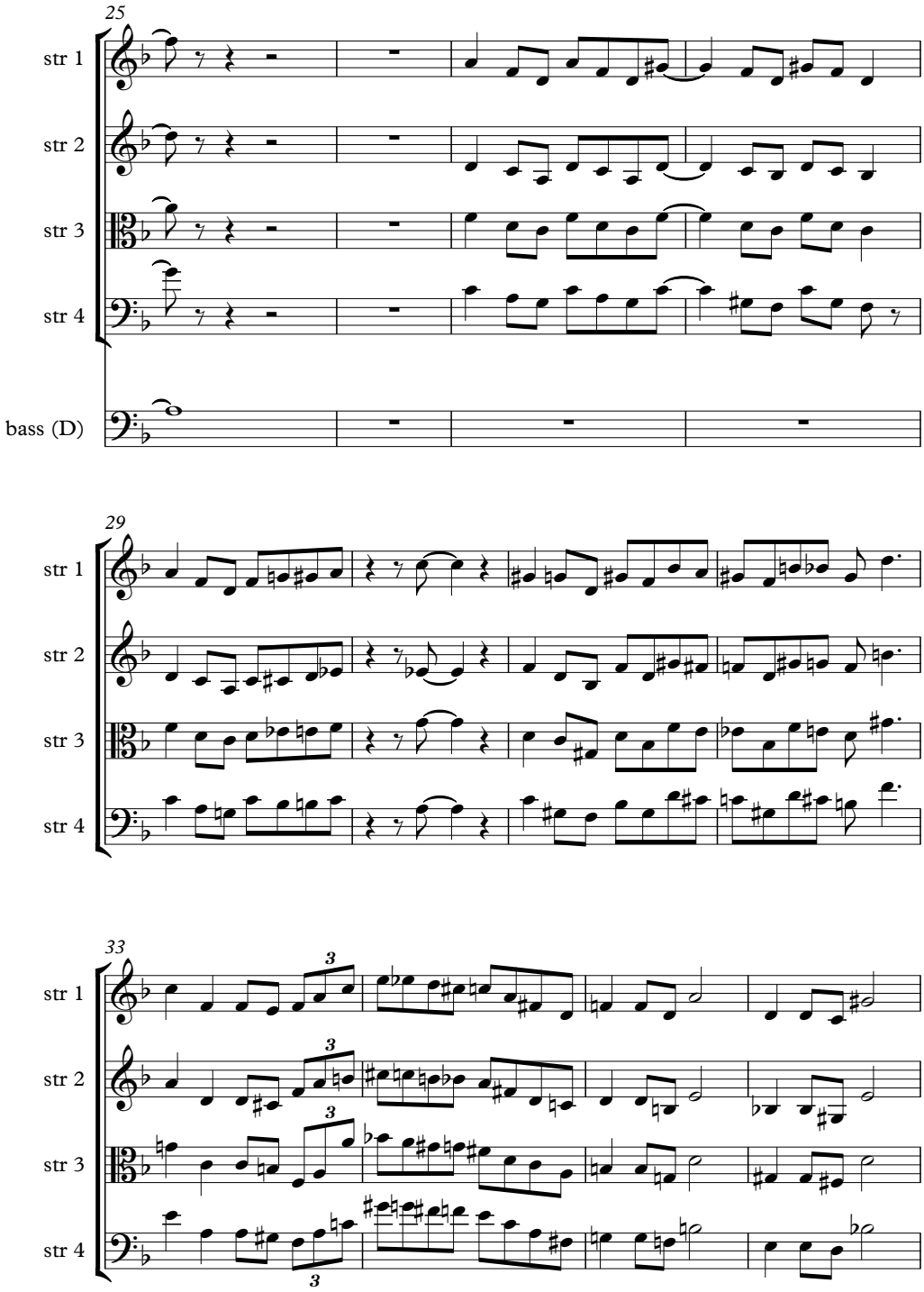

13
str 1
str 2
str 3
str 4
bass (D)


16
str 1
str 2
str 3
str 4
bass (D)

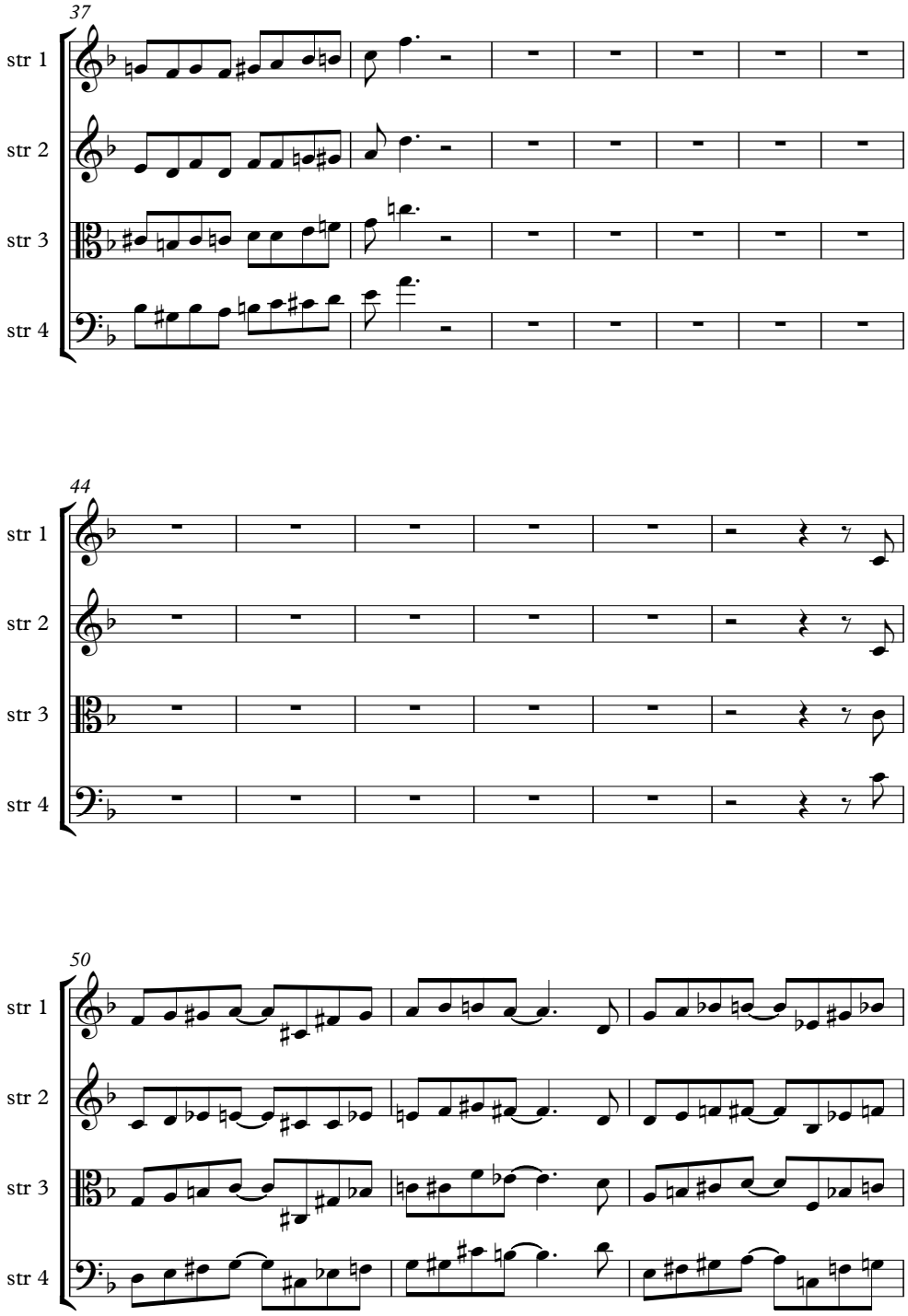
4

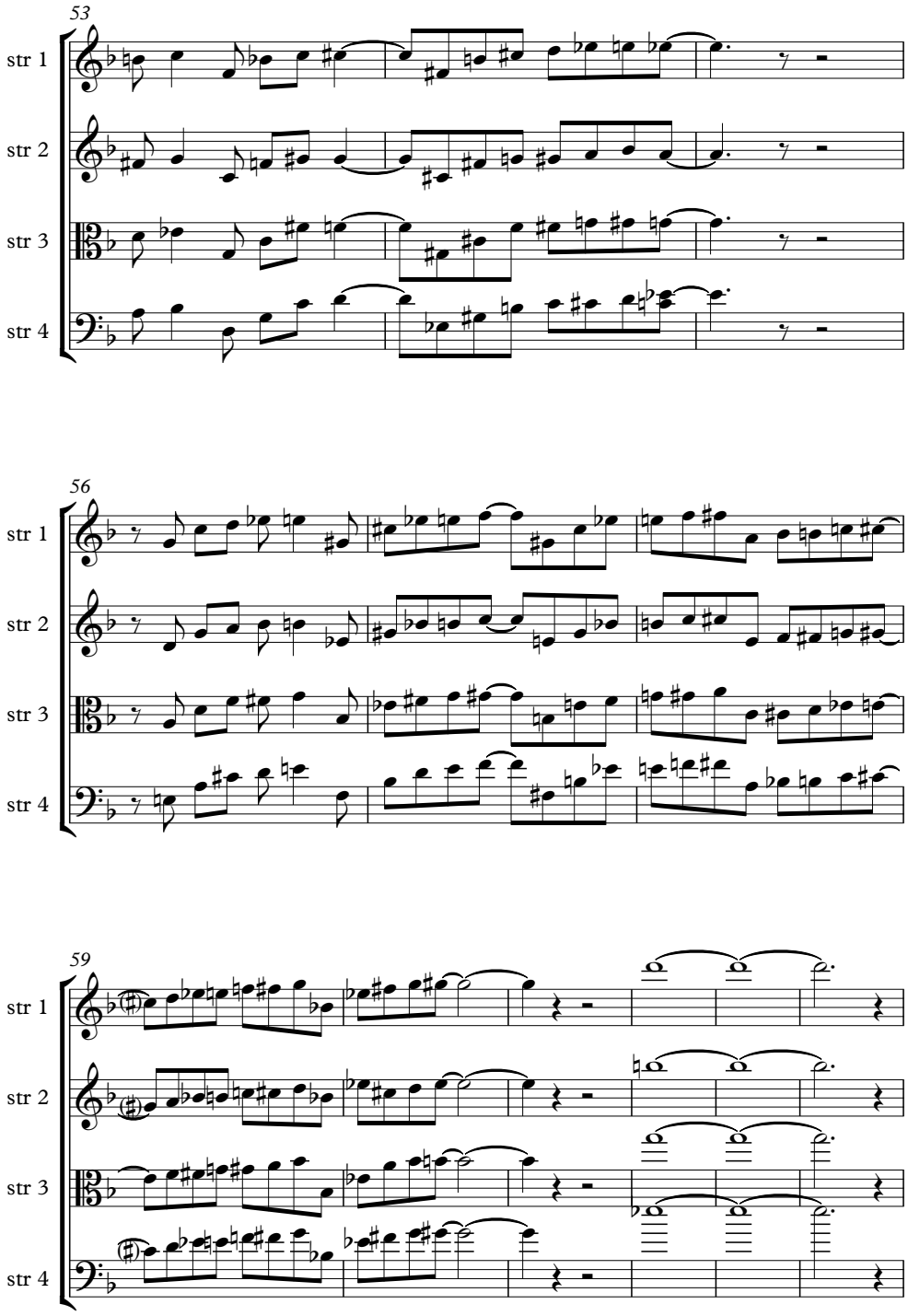




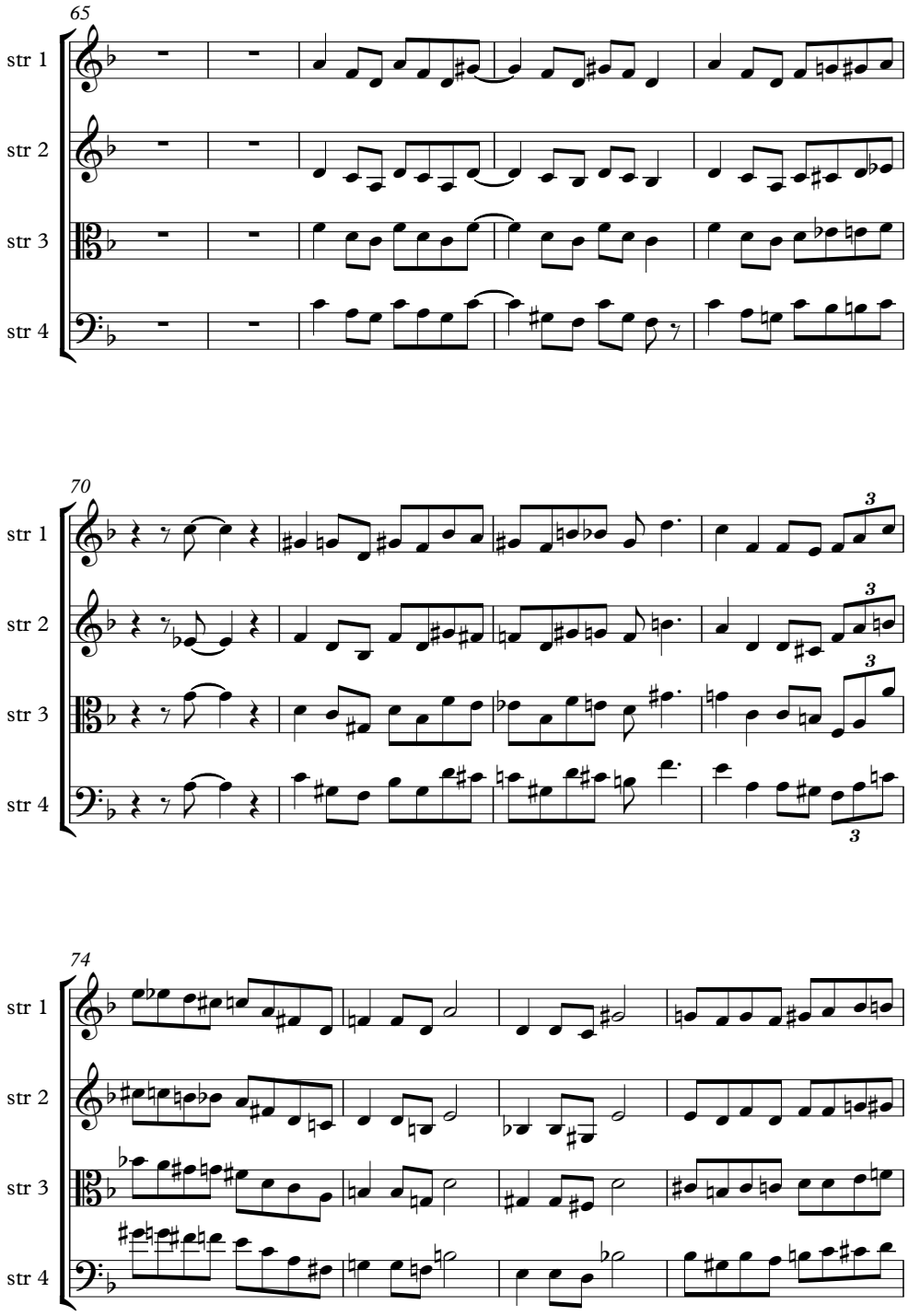

25
str 1
str 2
str 3
str 4
bass (D)
29
str 1
str 2
str 3
str 4
33
str 1
str 2
str 3
str 4

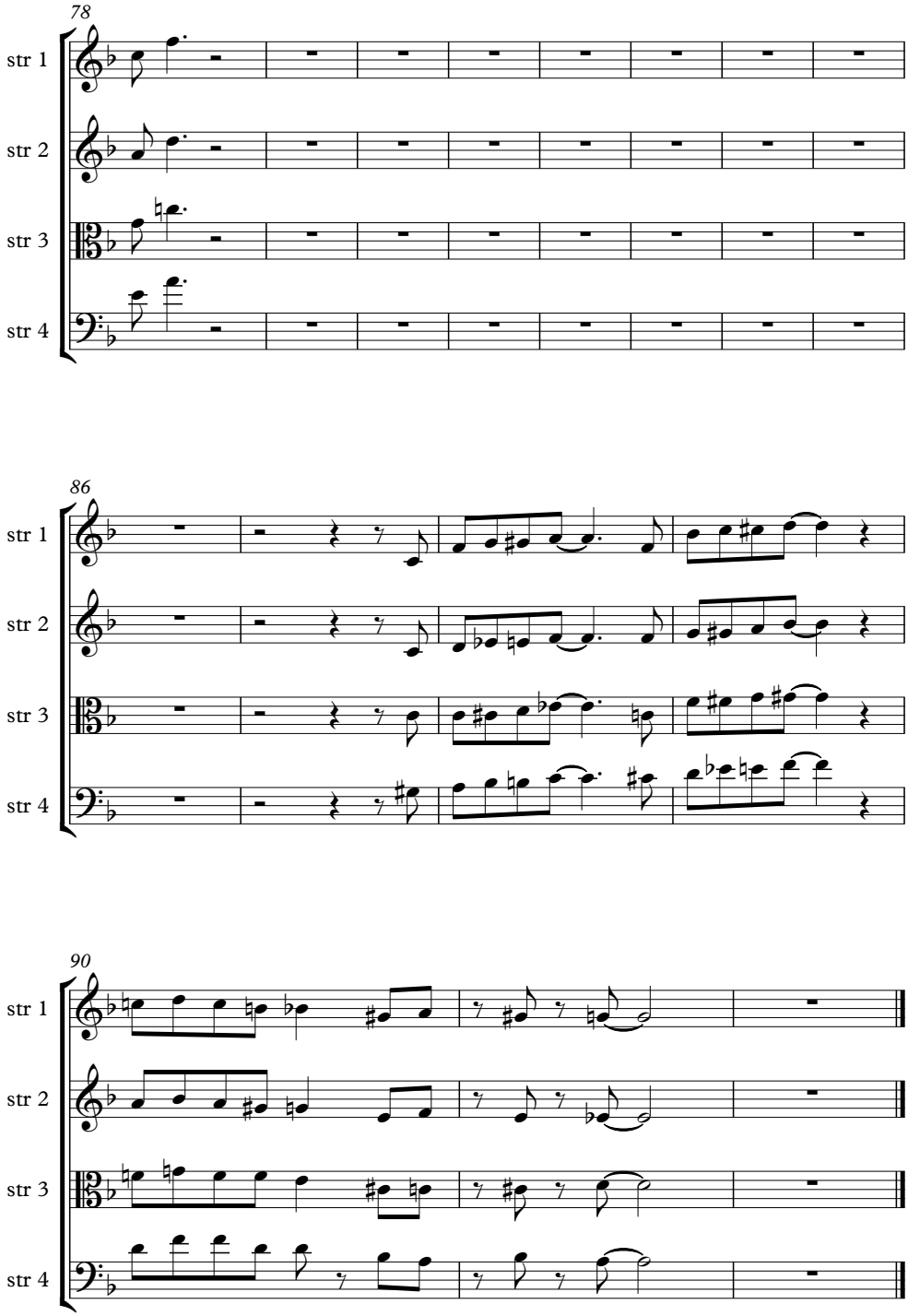
6


37
str 1
str 2
str 3
str 4
44
str 1
str 2
str 3
str 4
50
str 1
str 2
str 3
str 4


53
str 1
str 2
str 3
str 4
56
str 1
str 2
str 3
str 4
59
str 1
str 2
str 3
str 4

8


65
str 1
str 2
str 3
str 4
70
str 1
str 2
str 3
str 4
74
str 1
str 2
str 3
str 4


78
str 1
str 2
str 3
str 4
86
str 1
str 2
str 3
str 4
90
str 1
str 2
str 3
str 4

Recordings and Performances

CD1: The Frank Gibson Quartet Plays Monk: *Four in One*

1. Criss Cross 3.52
2. Light Blue 4.25
3. Epistrophy 3.54 arr. Putter Smith
4. I Mean You 4.55
5. Monk's Mood 5.40
6. In Walked Bud 3.04
   Orchestrated for drumset (Frank Gibson)
7. Eronel 5.35
8. Four in One 6.10
9. Ugly Beauty 4.18
10. Monk's Dream 7.03
11. Pannonica 5.40
12. Evidence 3.20 arr. Putter Smith

All Compositions: Thelonious Sphere Monk

MUSICIANS

Frank Gibson (Drumset) All tracks

Chuck Manning (Tenor Saxophone) All tracks except 6

Larry Koonse (Guitar) Tracks 1,4,7,8,11

Theo Saunders (Piano) Tracks 2,3,5,9,10

Putter Smith (Bass) All Tracks except 6

Musical Director: Frank Gibson. Associate Director: Putter Smith

Produced by Frank Gibson. Associate Director: Putter Smith

Engineered by Nolan Shaheed

Recorded at Nolan's Studio, Pasadena, CA on 8 and 10 March, 2015

CD2: The Frank Gibson Indian Ensemble Presents: *Freedom Through Discipline*

1. Freedom Through Discipline 13.06
   Music for Sitar, Tabla, Sarod, Drone Box, Snare Drum and Percussion
   Comp. Gibson, Silver, Dunster, Madhur and Lynch
2. First Meeting, First take 7.08
   Music for Sitar and Drumset
   Comp. Gibson and Silver
3. Four Piece Suite for Tabla and Drumset
   Part 1 and 2 5.45
   Part 3 and 4 4.65
   Comp. Gibson
4. Conversations with Chinmaya 7.42
   Music for Sarod, Tabla and Drumset
   Comp. Gibson, Dunster and Lynch

MUSICIANS

Frank Gibson (Drumset and Percussion)

Basant Madhur (Tabla)

Lester Silver (Sitar)

Chinmaya Dunster (Sarod)

Recorded at the Boatshed Studio, Bayswater, Auckland

Four Piece Suite for Tabla and Sitar recorded 15.12.2014

Freedom Through Discipline, First Meeting First Take and Conversations with Chinmaya, basic tracks recorded 27.10.2015

Drum and percussion overdubs, editing and Pro Tools. October 2015

Mixed and mastered by Frank Gibson and Bruce Lynch

CD3: Frank Gibson's Chinese Ensemble Presents: *The Five Elements*

1. Springtime on Tian Mountain 3.54 Traditional Chinese Folk Song
2. Exit Thru the Entrance 2.47

Comp. Murray McNabb

3. Intensity/Fire 3.58

   Comp. Frank Gibson, William Yu and Bruce Lynch

4. Marco Polo's Return 13.10 Comp. Murray McNabb
5. Empathy/Compassion 5.28

   Comp. Frank Gibson, Tanya Li and Bruce Lynch

6. Happy House 5.03

   Comp. Ornette Coleman

MUSICIANS

Frank Gibson (Drumset and Percussion)

Tanya Li (Erhu)

William Yu (Yang Qin)

Musical Director: Frank Gibson. Associate Director: Bruce Lynch

Produced by Frank Gibson. Associate Producer: Bruce Lynch

Engineered by Bruce Lynch

Recorded, mixed, mastered and edited 2016 and 2017 at the Boatshed Studio, Bayswater, Auckland

Live Performance: Frank Gibson and Collaborating Artists, The Black String Quartet and Bruce Lynch Present: *Open-Ended*

1. Stolen Moments

   Comp. Oliver Nelson, re-arranged by Bruce Lynch

2. So What

   Comp. Miles Davis, re-arranged by Bruce Lynch 3.

In Walked Bud

   Comp. Thelonious Monk, re-arranged by Carl Doy

4. Naima

   Comp. John Coltrane, re-arranged by Bernie Allen

5. A Night in Tunisia

   Comp. John Birks 'Dizzy' Gillespie, re-arranged by Bruce Lynch

6. Skylife

   Comp. and arranged by David Balakrishan

7. A Tribute to Max Roach

   Marama Hall Improvisation Frank Gibson

8. Straight No Chaser

   Comp. Thelonious Monk, re-arranged by Bruce Lynch

MUSICIANS

Frank Gibson (Drumset)

Mahuia Bridgman-Cooper (Violin)

Jessica Hindin (Violin)

Joseph Harrop (Viola)

Rachel Wells (Cello)

Bruce Lynch (Electric Bass)

Performed and recorded live at Marama Hall, Otago University on 28 July 2017.